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## LITERATURE.

*Cities of Egypt.* By Reginald Stuart Poole. (Smith and Elder.)

MEMPHIS, Hanes, Thebes, Zoan, Goshen, Migdol, On, Pi-Beseth, Sin, Alexandria—the selection seems, at first sight, somewhat arbitrary; the nomenclature, somewhat incongruous. Why not Teni, eldest-born of Egyptian capitals, and cradle of the primitive monarchy? Why not Abydos, heir of Teni, and holiest of holy cities? Why not Coptos, Eileithya, Lycopolis, Tel-el-Amarna, Mendes, Saïs, Arsinoë, Syene? And if these are absent, why should Migdol, which was but a frontier-fortress, be ranked among the cities of Egypt? Again, for what reason do the majority of Mr. Poole's capitals appear in Hebrew guise? The book itself answers these questions. We discover in the course of a few pages that the selection is not so arbitrary as it looks; that the method reflects the writer's bent of mind, and fits his purpose. That purpose is not only to sketch the history of a few famous cities of ancient Egypt, but especially to sketch those which play an important part in the Bible. For Mr. Poole writes at least as much from the point of view of the Hebraist and Biblical student as from that of the Egyptologist. Personally acquainted with every site which he so vividly describes, familiar with every phase of its history, whether native, Assyrian, Persian, Greek, Roman, or Christian, the interest of each is for him focussed at that point where it comes into contact with the chronicles of the Hebrew sojourn, the Exodus-narrative, the conquest-lists of Shishak, or the growth of the early Christian Church. Lacking such contact, no capital, however prominent in the religious or civil history of the country, finds a place in his pages. The range of the book is, in fact, narrower than its title. It should have been called *Bible-Cities of Egypt*.

But, if the range of the subject is narrow, its interest is universal. To the general reader, no less than to the specialist, these same Bible-cities are among the most attractive sites in all the land of the Pharaohs. Some of them—Memphis, for instance—belong to every period of Egyptian history, and are interlinked with the annals of all the early monarchies of the East. Faithfully to sketch them in their youth, their prime, their decay, the sketcher needs to be familiar with the history, the arts, the religions, of many lands and many ages. He must be an Egyptologist, a Semitic scholar, a classical scholar, an archaeologist, a traveller. More than this, he must have an artist's eye and a poet's pen

to see and describe the infinite charm of that glowing landscape in which each subject is set. To say that the author of *Cities of Egypt* has every scholarly qualification for his task is only to repeat what all European savants know; but what neither they nor the public will have been prepared for is the picturesqueness of his treatment and the fervour of his style. Nothing in Mr. Poole's former writings indicated these literary gifts. The aridity (not of matter, but manner) and, if I may say so, the want of artistic finish which marked his learned and weighty contributions to the *Contemporary Review* have till now stood in puzzling contrast with his remarkable eloquence as a lecturer. But no trace of such discrepancy mars the pages of the present volume. For once, Mr. Poole has written as he speaks; and this is no ordinary praise.

Whether by chance or design, it so happens—Biblical limitations notwithstanding—that the local history of these selected cities touches nearly every important epoch of the great history of the nation at large. Memphis leads off with Mena and the ancient monarchy; Zoan registers the iron rule of the Hykshos; Goshen calls up the sorrowful figures of the toil-worn Hebrews; Migdol traces the path of their flight; Thebes chronicles the glories of the lines of Ahmes and Rameses; Pi-Beseth (Bubastis) brings us to Shishak, and the first positive synchronism between Egyptian and Hebrew annals; Sin (Pelusium) marks the advent of the Persian; On (Heliopolis) preserves the unbroken tradition of Egyptian learning; and Alexandria celebrates the triumph of Christianity. Graphically, and indeed delightfully, as these many places and events are sketched, Mr. Poole is nevertheless at his best when analysing the systems and creeds of which this last great capital was the centre. Egyptian, Hebrew, Greek, and Christian philosophers meet with equal justice at his hands—majestic, Raphaelesque figures, boldly outlined against the splendid background of Museum and Library.

“Alexandria, with her Greek and Hebrew philosophers, early became a centre of Christian thought. Nowhere so much as here did the new religion grow and prosper. Nowhere did she receive so much from older modes of thought. The Platonist saw in Christianity a fuller and clearer embodiment of the noble ideas of his philosophy than could be seen in Judaism; the Hebrew saw in it the extension of the faith of Abraham and the promises to the whole race of man; the Egyptian saw in it the great doctrines of the divine unity and man's future condition, which had only just disappeared from his religion in the shock of its contact with philosophy. The Greek vehicle which gave the expressions of Hebrew thought a definiteness they had hitherto wanted, yet which limited that luminous vagueness which has in it the living principle of development, was of necessity accepted by the Christianity as by the Judaism of Alexandria. But Hebrew thought reacted upon Greek form; the first translations were the work of Hebrews, and the medium was deeply coloured by their use. Thus the Greek of the early Church was not purely Hellenic; rather it was an intermediate mode of expression, retaining somewhat of the old expansiveness, marked by somewhat of the new limitation. Alexandrian speculation was not without a native influence. The Egyptian contributed his love of mystery, and that strong

desire for individual holiness without reference to others, which is the root of asceticism” (pp. 195 et sq.).

This is very well put, and may be taken as a fair sample of the breadth, lucidity, and compactness with which large subjects are treated.

Strongly as I am myself in sympathy with the subject of Mr. Poole's book, there must inevitably be some points upon which our opinions diverge. It is not possible, for instance, that we should agree as to the sites of Pithom and Rameses, by him identified with Heliopolis and Zoan. But upon this question, which for some time past I have been examining in the pages of *Knowledge*, I will not again enter in the columns of the ACADEMY (see my letter on “The Site of Rameses,” ACADEMY, April 24, 1880). I may, however, venture to point out one or two errors of fact. Mr. Poole is quite wrong, for example, when he states that no ruins of any temple and no “trace of common houses” may be found on the site of Memphis. Mariette not only discovered the foundations of the great temple of Pthah, but also, down by the lake, the ruins of a small temple built by Rameses V.; while, as for the common houses, I myself observed extensive remains of crude-brick foundations, and even portions of walls, of ordinary domestic dwellings in various parts of the mounds. Again, it appears that for the last twenty years or more, Egyptologists have all been in error together as to the etymology of the names of the Bubastite family. Prof. Sayce, with whom I have lately been in correspondence on this subject, assures me that the so-called Assyrian names of the predecessors and successors of Shishak are not Assyrian at all; that no such name as Namurath, Naromath, or Nimrod has ever been found in cuneiform inscriptions; that Takeleth cannot be Tiglath, because not only is Tiglath a somewhat inexact transliteration of *Tuhulti*, but *Tuhulti* is in itself only the first part of a name, signifying “servant of,” the remainder, in the case of Tiglath-Pileser, being “*pal-earra*”—i.e., “the Son of the Firmament;” lastly, that if Osorkon were Sargon, he (Prof. Sayce) does not see how the initial O could be explained. I have Prof. Sayce's permission to quote his opinion on this important point, and for that permission I am glad to take this opportunity of thanking him. If, therefore, Mr. Poole errs in attributing an Assyrian or Babylonian etymology to the names of these Bubastite princes, he at all events errs in company with Birch, Brugsch, and other high authorities.

In *Cities of Egypt*, as in his lectures, Mr. Poole again and again lifts up his voice in earnest advocacy of the cause of Egyptian excavations—a cause of such supreme interest, Biblically, historically, archaeologically, that one marvels how it should need advocating at all. Remembering the enthusiasm excited by the discovery of the Chaldean Deluge-tablets, one asks with wonder how that enthusiasm is compatible with our indifference to the far more momentous discoveries which await the Egyptian explorer. Of the mounds of Zoan Mr. Poole truly remarks that they “cover a storehouse of historic treasure, almost certainly containing contemporary records of

the sojourn, the oppression, and the exodus of the Hebrews." Such records are more vitally important than all the Deluge legends recently collected, from every quarter of the globe, by F. Lenormant; yet none care to seek for them. The mounds of Heracleopolis (Hanes) yet hold fast the secret of that mysterious chasm which engulfs 436 years of Egyptian history and the events of at least two dynasties. The sites of the cities of Goshen, Xoïs, Daphne, Naukratis, and many more, are perfectly well known; yet, year after year, we abandon them to that process of slow but certain demolition which awaits every ancient mound at the hands of the native agriculturist. "Below the surface," writes Mr. Poole,

"lie the lost books of history, to be taken up and read by whoso will. Egypt, the land of history, hides in every mound the imperishable records of the past. To the present belongs the rich inheritance, waiting like a land of promise for the heir, who has only to go in and take possession of this stored-up wealth. Difficulties and dangers there are none to be encountered. The treasure-houses are unguarded by mighty men; no mountains have to be passed on the way. The very ease of the enterprise has discouraged those who have mettle to scale the towering Alps and seek the North Pole across its barriers of icy desert. Yet the reward is far greater than the mere sense of achievement which the other enterprises offer. The story of the oldest civilisation, the far-reaching tradition of science and art, the wanting links in the histories of ancient nations, Egyptians, Chaldeans, Assyrians, Hebrews, and Greeks—such are the buried treasures of these neglected mounds. At the touch of the pick, the people of the past rise like the mighty army of bones which the prophet saw, are clothed again with flesh, and march in their ranks along the ancient lines of primeval history. It is for us to wake them from their long sleep" (pp. 163, 164).

To this I would fain add that it is first of all needful to wake the Bible-loving, church- and chapel-going English people from their long slough, and to make them see that now, if ever, it is a serious duty, and not a mere archaeological pastime, to contribute funds for the purpose of conducting excavations on a foreign soil. If Mr. Poole's appeal does not move them, nothing will avail. Never was cause pleaded with more eloquence, more force of scholarship, more fervour of conviction. It will be hard indeed if such a book as *Cities of Egypt*—a book which does not contain a dull line from beginning to end—should be read, like a novel, for merely the entertainment it affords, but raise no fruit for the great work which it is mainly written to promote.

AMELIA B. EDWARDS.

*Memoir of Annie Keary.* By her Sister. (Macmillan.)

READERS of *Castle Daly* and *A Doubting Heart* will have felt a charm about those stories which makes their writer a distinct personality, and ensures a welcome to anything that is to be known about her.

The time has come in literature when it is no longer necessary to offer excuses for the publication of uneventful lives which contain no startling incident and no arresting facts. The interest of our own day, in fiction, poetry, and biography, has extended from the

outward region of fact to the inward region of thought; and it only needs that a memoir shall truly delineate its subject, and that that subject shall have been in true relations to its human surroundings, to make it welcome. But these conditions involve rare qualities, both in those who write and those who are written about—a true gift of insight and restrained power in the writer, a certain individuality, wide sympathies and elevation of thought in the subject. Both conditions are fulfilled to a remarkable degree in the *Memoir of Annie Keary* which her sister has written.

"The task before me is rather to trace the growth of a character than to give the record of a life. I invite my readers to walk step by step with the subject of these pages, from gracious childhood, through peaceful, useful prime, up to the sudden opening of that gate through which she passed from mortal sight."

Thus the writer takes us by the hand, and leads us up to her sacred work; and it is rather by a series of living pictures, drawn from the life of her sister, than by discussion of character, motive, or purpose, that she shows us this interesting history of growth, and the hidden relationship of Annie Keary's own nature to its creations.

There is a rare charm in the description of the home of their childhood in Yorkshire, notwithstanding it was in the streets of Hull, and knew no country delights; the imagination, perhaps, became all the more vivid from this deprivation—at any rate, was whetted for the enjoyment when it did come. The "comradeship" of the Irish father, first soldier, and then clergyman, and his stories of Irish life and foreign campaigning, seem to have waked the germ of the novelist's power within Annie Keary. The imagination thus fostered began to show itself early in the childish fiction of the supposed Mrs. Calkill, the fairy genius of the world, "an endless source of bliss;" in the impersonation of Mrs. Sherwood's allegories; in the dream of the nun imprisoned by the trap-door above the housemaid's cupboard—fancies which in later years found expression in her books, notably in *Father Phim*, one of the most beautiful stories ever written for children.

A summer spent in a village at the foot of the Yorkshire moors deepened her imaginative feeling, and gave a setting to her thoughts, as well as furnished her with types of real character; and by degrees the happy childhood, enriched with tender associations and dreams, passed on into a beautiful girlhood. It is difficult to picture such a nature straitened in a narrow boarding-school where the writing out of sermons seems to have been one of the chief educational methods, and the teacher had "to pray for patience to read Annie Keary's version of the popular preacher's 'precious words.'"

But even this period of life had its value in developing sympathies and forming friendships, and step by step we are led on through the peaceful youth to the harmonious development of the beautiful womanhood—loved and giving love, sympathising with all who needed sympathy, protecting and caring for the weak.

"It was always the potential good that Annie saw; it was revealed as by a lightning flash to

her loving heart, and never faded from it again. She never saw the worst side of others chiefly, or at first, or indeed at all."

Her wonderful love to children and gift for making them happy are dwelt upon both by her sister and her nephew, who was one of the motherless children for a time made happy by her. This charge, and an episode of love which did not find its fulfilment, a move to London, and the death of her two brothers and her father are the next records of her life; and almost immediately afterwards her literary career began. Her stories for children were followed by novels which found an increasing recognition from their talent, sympathy, and freshness. *Through the Shadows*, *Oldbury*, *Janet's Home*, and *Clemency Franklyn* are all filled with delicate perceptions and harmonious thought; while *Castle Daly*, which seemed to many the most complete of Annie Keary's works, was full of the insight described by her sister in the words, "She did not try to set others right; she only listened to and loved and understood her fellow-creatures." Outward events furnished little of the basis of these fascinating stories. A winter in Egypt seems to have had its result chiefly in the production of *Early Egyptian History*; and from the published letters we cannot gather that her imagination was ever much touched or quickened by Nature or passing events; her work was the result of inward sympathies. And it was this sympathetic gift which rendered her relations to the poor so unique. No one can read this memoir without being struck by the letters which are addressed to the poor girls whom she was endeavouring to help. In these letters there is no patronage, no condescension, nor removal of herself to a different plane for the purpose of instruction. She writes with perfect fellowship of the life which is common to all. To a little servant-maid, whom she addresses as "dear little Katie," she describes in easy words the beautiful finish of a flower; to a girl in a reformatory she writes about a white hyacinth and the light which healed it when bruised. It is this same living sympathy which makes *Castle Daly* so pathetic, *Father Phim* so humorous, and throws a halo round the common life of London streets and lodgings in *A Doubting Heart*.

Her biographer shows in an interesting way how the imagination of her sister was touched by spiritualism and strongly attracted by Roman Catholicism, but also that her religious belief was passingly helped, and not limited, by either. Her faith, like her sympathy, was wide. "We have all eternity to learn God in," she writes to a friend;

"it would be a poor prospect if we could get very far into our lesson here. . . . Do not you think that, after all, it is only the heart of God that we can expect or need want to see much of here?"

Cheerfulness, and the power of spreading it, seem to have been some of her remarkable characteristics; and such qualities are greatly enhanced by the knowledge that all her life she had to contend with the physical infirmity of partial deafness.

The curtain falls on suffering which seems only to draw this beautiful life into deeper harmony. Her wonderful appreciation of



James Hinton's thoughts about pain, which she sends to comfort a fellow-sufferer, shows her selflessness. We seem to feel that the wide sympathies and loving heart had indeed done their work when her sister could write, "Any life which touched hers, in however slight a degree, interested her." In the months of ebbing life, sustained by her sister and her friend Emilia, *A Doubting Heart* was written. To the unknown which she called "home" she went with the trust of a little child.

Eliza Keary has done for the sake of others a difficult and sacred work, and has done it with exquisite grace and refinement. From no one but herself could have come such a memoir of the one she knew best. She will have her reward in knowing that the music of her sister's life will touch many hearts and waken a response to its love and joyousness.

F. M. OWEN.

BUCHHEIM'S EDITION OF "NATHAN THE WISE."

*Nathan der Weise*: a Dramatic Poem by Lessing. "German Classics," edited, with English Notes, &c., by C. A. Buchheim. Vol. VI. (Oxford: Clarendon Press.)

THERE is in German history no more epoch-making personality than that of Lessing. Both in literature and theology his appearance marks a new departure. If we look at him as a literary phenomenon, we find in his works a vivacity compared with which the earlier German literature looks tame, a clearness and aptness of expression compared with which the style of his predecessors seems clumsy and commonplace. These qualities have caused him to be thought Frenchified, though probably no prominent man of his day was less touched by the Gallic mania of the days of Frederick the Great; his clearness and vivacity are natural to him; he could not be otherwise than clear and lively. And in theology he represents the tendency to contemplate the religious history of man as a whole, in contrast with the tendency—often dominant in the Church—to assume that those who do not agree with us in matters of religious faith have no religion. Ritter von Lang (quoted in Mrs. Austin's *Germany from 1760 to 1814*, p. 119) tells us that in his youth—about 1770—his father, a Lutheran pastor, lived on terms of great intimacy with the Benedictine monks who inhabited a neighbouring convent, and that he also read the lessons in Hebrew in the synagogue. This was a pastor after Lessing's own heart. And we can hardly suppose that such an instance was solitary; there were doubtless others who took much the same view of their relation to those who differed from them in forms of faith, and felt that the points in which they agreed as men were much more important than those in which they differed as theologians. It was this view of life which Lessing represented as a man of genius alone can.

And no single work of Lessing's represents these two tendencies—the literary and the theological—so completely as *Nathan the Wise*. Before his time, German dramas in verse were commonly written, like the French,

in the twelve-syllable iambic, though not always in rhyme. Lessing was the first man of eminence who used in German the more graceful, flexible, and expressive metre of the English dramatists. Certainly he is neither a Shakspeare nor a Milton in his use of it; he adopted it because his subject required it, not because any strong impulse drove him to write in verse. He felt that he could not write a didactic Oriental drama either in prose or in the heavy alexandrines of preceding dramatists; therefore, with the taste and judgment which distinguished him, he chose for the vehicle of his thought verse rather than prose, and an easy and unconstrained, rather than a neat and antithetic, form of verse. This is what he seems to mean when, in a letter to his brother (Buchheim, p. xli.), he says that his verses "would be much worse if they were much better;" not that he consciously wrote bad verses, but that he wrote verses which might seem bad, because loose and inartificial, to the admirers of polished couplets. Considered simply as a reform of poetic metre, we may perhaps say that *Nathan* occupies in German literature much the same position that Lord Surrey's translation of part of the *Aeneid* does in English. Lord Surrey is no more to be compared with Shakspeare than Lessing with Goethe, but he was before him.

And in its theological aspect, *Nathan* is probably the first really literary attempt—at least in Germany—to protest against the hasty condemnation of those religions which differ from our own. Lessing is not a scoffer of the school of Diderot and d'Holbach, but a religious-minded man who desires to point out that men of pure and noble lives are to be found among Jews and Mohammedans as well as Christians; and that even among professing Christians are to be found men who are not only narrow-minded, but false and treacherous. The wretched political condition of the Jews in many of the German States before the French invasion—of which Heine has left us so vivid a description from the sufferer's point of view—supplied a special motive for his making his central figure, his model of wisdom and disinterested virtue, a Jew—an adumbration perhaps of the Jewish Socrates, Moses Mendelssohn. The drama grew out of the ancient story of the Three Rings, which caught Lessing's fancy when he read it in Boccaccio, and of which the moral is, that, with our imperfect knowledge of abstract truth, the only test by which we can know the truth of the religions which we see around us is in the fruit which they produce in the lives of their professors. In the drama, *Nathan the Jew* stands above all the rest in wisdom and generosity. Less wise, but still noble and generous, are the Mohammedans, the Sultan Saladin, his sister Sittah, and the Dervish. Of the Christians, the Templar is honest and high-spirited; the Patriarch of Jerusalem, a historical character, is simply detestable—mean, false, and intriguing; Daja is a narrow-minded, gossiping woman, who has no special intention of doing wrong and no strong principle to keep her right; the lay-brother is a simple creature, whose natural goodness of heart resists the sophistry of the Patriarch. The adopted daughter of Nathan, Recha, the

child of Christian and Mohammedan parents, has no positive religion, but has been brought up simply to reverence truth and goodness. The plot is rather an uncomfortable one, a brother falling in love with a sister, while neither of them know of the relationship. So didactic a poem could hardly reach the highest artistic excellence; it is distinguished by earnest teaching, good language, and pungent allusion rather than by poetic fire or dramatic movement. Nevertheless, it contains lessons so acceptable to kindly and generous natures that it has retained its hold on the stage and has delighted successive generations. It received the form, however, in which it was successful on the stage from the skilful hands of Schiller and Goethe.

Such a play as this eminently requires annotation even for the German reader of the present day, much more for the English. The circumstance under which it arose, the reception which it encountered, its relation to Lessing's other works—all these have to be explained if we would enter fully into its meaning, to say nothing of the numerous allusions and peculiarities of language which require the help of the annotator. All that can be required in the way of introduction and notes is supplied in Prof. Buchheim's admirable edition, which puts the student in a position to read *Nathan* with ease and profit. It is not a mere school edition, or one destined simply for the use of the numerous young gentlemen who are "cramming" for examination, though to them also it will be extremely useful. It is the work of a thoughtful and cultivated man, thoroughly acquainted with Lessing literature, and writing English like an Englishman. Dr. Buchheim's edition will henceforth be indispensable to those of our countrymen who desire to study *Nathan the Wise* intelligently.

S. CHEETHAM.

*Wanderings in Balochistan* By Major-Gen. Sir C. M. MacGregor. (W. H. Allen.)

Few living travellers have a truer eye for the salient physical features, the ethnical relations, and political situation of the less-known Asiatic regions than the distinguished author of this pleasantly written volume. These useful qualities had already been turned to excellent account during his exploration of Khorasan in the year 1875. But that expedition had been brought to such a sudden and unsatisfactory conclusion by the timid and short-sighted policy of the British Foreign Office that it is not surprising the gallant officer should have resolved "never to travel in those countries again." Fortunately, the irresistible attraction of "maps with blank spaces," combined with the considerate action of Lord Salisbury, induced him to relent so far as to return to duty in India via Baluchistan, with the view of clearing up some interesting geographical problems in that comparatively little-known region.

The expedition was undertaken in company with the ill-fated Capt. R. B. Lockwood, of the 3rd Panjab Cavalry, towards the close of 1876, and brought to a successful issue in the early spring of the following year. During that comparatively brief period a wise division

of labour enabled the travellers to cover a very wide area, and thus materially diminish the extent of "blank spaces" hitherto so painfully conspicuous on the maps of Baluchistan. The first section of the journey comprised the whole of West Makrán proper, whose drainage is southwards mainly through the Dasht River to the Arabian Sea. Here MacGregor took a more easterly course, starting from the desolate telegraph station of Pasni, on the coast, and proceeding through the Balgatar depression nearly due north to Mir Isa in the Panjgur district. At this place he was soon joined by Lockwood, who had started from Gwadar and followed a north-easterly course through the Dasht Valley and Kej division. The chief results of this first stage were a thorough survey of the important River Dasht and a determination of the true character of the Balgatar plain. At its mouth, which is four hundred yards wide, the Dasht has about six feet on the bar at high water, "but at low it is quite dry, with only a small channel six inches deep" (p. 76). Yet at Dumb, many miles inland, and above the reach of the tides, it is still "one hundred and fifty yards wide and thirty feet deep" (p. 79). Balgatar was found to be a true lacustrine basin, or, at all events, a natural depression flooded intermittently by the rains "for an area of several miles" (p. 49). This feature of the land seems to have escaped the attention of Col. Ross and other previous explorers, because they had crossed the country during the dry season. As the author justly remarks, it often happens that "the most careful traveller by no means exhausts the information about a country, and the best of us are apt to make mistakes" (*ibid.*).

Beyond Panjgur the travellers entered the unknown region stretching along the Persian frontier northwards to Sistan, the exploration of which formed the main object of the expedition. This tract, which had never been traversed since the days of Pottinger (1810), has continued to figure as the "Kharán Desert" on our maps, on which its main drainage appears to flow northwards through the Mashkid (Mashkel) River to the Zirreh "Hamun," consequently to the Helmand basin. The point never having been determined by actual survey, the Mashkel was conjecturally traced by a line of dots as far north as 30° N. But our travellers have at last cleared up the mystery by following this river throughout its whole course from its head-waters in Panjgur to its mouth in the Mashkel Hamun. This swamp was found to lie under 63° E., 28° 20' N.—that is, fully seventy miles south of the Zirreh Hamun, from which it moreover proved to be separated by another depression, the Talab Hamun, and by the Band-i-Naru range of mountains. The Mashkel, which is joined by the Mashkid from Sarhád above the romantic Tank-Zorati gorge, is thus shown to constitute an independent inland area of drainage, like those of the Helmand, Jordan, Oxus, Tarim, and so many others in Asia.

The main work of the expedition having thus been accomplished, and confirmed by a rapid but venturesome ride northwards to the Zirreh depression, nothing remained except to prosecute the journey eastwards to British India. Here, again, the division-of-

labour principle was usefully applied, the travellers separating at Shandák, and pursuing two nearly parallel routes right across North Baluchistan to the Indus Valley. In the region thus traversed there were, of course, no great geographical problems awaiting solution. But its topography was very carefully noted, and recorded both in the body of the work and in the Appendix, which contains the direction, distances, and main features of no less than twenty-two routes crossing the plateau between the Persian and Indian frontiers.

The explorers do not appear to have been so fortunate with their Baluchi *personel* as was Mr. Floyer, who was about the same time travelling in Persian Makrán (see ACADEMY, June 17, 1882). Complaints of their greed, moroseness, and stupidity are constant; and a somewhat unfavourable opinion was rather prematurely formed of the whole race.

"One trait of the Baluchis is their intense avariciousness. If you give them anything, they unblushingly ask for something more. Whenever you ask a Baluchi to do anything for you, he invariably says, 'What will you give me?' The other day one of my paid escort wanted payment for coming to the top of a hill with me!" (p. 122).

At the end of the expedition a characteristic scene took place with Mahmud, leader of the native escort, a man described as "shameless in his greed, without honour in his dealings, uniformly insolent in his address, the concentrated essence of all that was bad in Baluch nature." While many of the others were rewarded with presents over and above their stipulated pay, Mahmud and his equally unworthy brother, Gholam Rasul, were told they would receive nothing extra, not even the guns which had been promised them conditionally on their good behaviour, MacGregor remarking,

"I have been extremely dissatisfied with you all from beginning to end. You came to me full of high promises of service, and you have not fulfilled one of them; and, therefore, all I shall do for you is to give you the wages I promised." And I handed him over a bag of rupees. He took them very quietly and counted them, and said in a sneering tone, 'They are all right,' adding, 'Where are the guns, et cetera, you promised us?' I said, 'I promised you them if you behaved properly; but, as you have not, I shall not give you one.' He glared at me and said, 'You must.' I replied, 'I shall not.' 'We will make you,' said Mahmud. 'By G—, will you!' said I, jumping up and pulling out my revolver. On this they all seized their arms, and it looked rather as if there was going to be some fighting; but I never thought so. I knew the crew too well" (p. 196).

The affair ended even better than might have been expected, for Mahmud, on cooling down, confessed himself in the wrong and craved forgiveness. So he was not so utterly bad after all; and, as others are spoken of as "ever cheerful, ever ready, ever obedient," and one especially as "one of the most quiet, willing, indefatigable men I have ever seen," it may be surmised that the high opinion formed of the sterling qualities of the Baluchi people by Mr. Floyer, who knew them well, came, perhaps, on the whole, nearer to the truth than that of our travellers.

Anyhow, they had every reason to be satisfied with the neighbouring Brahuïs, whose

linguistic and ethnical affinities still remain an unsolved puzzle. The very first Brahui chief met on entering their domain gave MacGregor a most cordial and generous reception.

"As we were going along, an elderly gentleman rushed out with a small carpet, and called out, 'Hi! where are you going? Stop here.' And, when we still kept on our way, he said, 'Hi! stop here, you are my guest; don't blacken my face,' and so on. I was so much amused that I halted; then he seized hold of my leg and said, 'Now, you are going to stop.' But I wanted to go on to be near the water. 'Water! I will give you water, and meat and milk and bread—whatever you want.' . . . And he kept on pressing me for a long time to have this and that. This, as a specimen, and a first specimen, of the Brahuïs, was certainly a great improvement; I was more than a month among the Baluchis, and no man ever offered me a glass of water" (p. 213).

Both Brahuïs and Baluchis seem to have generally accepted the Khan of Kalat's rule, backed as it now is by the prestige of his alliance with the Kaiser-i-Hind. The political situation is, on the whole, satisfactory, and peace might everywhere be established were the central authorities to display a little more energy in dealing with such unruly chiefs as Azad Khan and one or two others. This is evident from MacGregor's interview with Zangi, head of the fierce Narui Baluchis, from whom he obtained provisions and guides to prosecute the journey to the Zirreh Hamun:—

"He was a gentlemanly, quiet-looking man, and I became prepossessed in his favour at once. Though the chief of such a clan of ruffians, and though his dress was but mean, there were very evident signs of the chief in him. Now, my plan with all such individuals is to address them as if I took it for granted that they would not only obey, but be willing to carry out, any of my orders, and so, after the usual salutations, I began. It was really a very extraordinary thing for one Englishman to appear in the midst of the fastnesses of one of the most notoriously lawless clans of all the lawless Baluch race (of whom Pottinger has recorded, 'Bound by no laws and restrained by no feelings of humanity, the Naruis are the most savage and predatory of Baluchis'), to send for their chief, and then proceed to dictate orders to him" (p. 162).

Yet the experiment was thoroughly successful; Zangi proved most serviceable, supplied all requisites, and bided loyally by his pledged word in all things.

The work is full of such instructive scenes, while the graphic descriptions of the peculiar Baluch scenery are abundantly illustrated by numerous artistic sketches from the pencil of Gen. MacGregor, whose *Narrative of a Journey in Khorasán* had already established his reputation as an accomplished draughtsman. The accompanying sketch map is on a large scale, and gives, for the first time, a correct idea of the water-partings and drainage systems in Sistan and West Makrán. There is also a good portrait of the lamented Capt. Lockwood, who so soon fell a victim to the germs of disease contracted during his "Wanderings in Baluchistan."

A. H. KEANE.



*Three Books of God: Nature, History, and Scripture.* Sermons by George Dawson. (Kegan Paul, Trench & Co.)

THE principle of the *clôture* is already pretty well established in churches and chapels, and the preacher who exceeds the accustomed twenty or thirty minutes is likely to hear of it from some "aggrieved parishioner." Brevity, where there is neither eloquence nor learning, is doubtless commendable; but to suppose that any of the great theological problems can be adequately discussed in half-an-hour is absurd. The attempt is made Sunday after Sunday, and is one of the causes contributory to "the decay of modern preaching." The old-fashioned custom which Mr. Dawson adopted, of delivering a course of sermons, is far more satisfactory. The auditors then come with a certain amount of mental preparation, and the preacher is able to present consecutively the several phases of his subject without fearing that in his rapid and random utterances he has done injustice to any one of them.

The sermons comprised in the present volume were composed—or at any rate preached—near the end of Mr. Dawson's life, and they chiefly deal with the relations between Scripture and science. They are, as a matter of course, honest and bold; upon their orthodoxy we pronounce no opinion.

Mr. Dawson's main position is that Nature, History, and Scripture are three books written by the same Hand; in studying any one of them you necessarily gain some knowledge of the Author, and in studying all of them—constantly and carefully—you get the fullest knowledge. And to know the Author is to love him, for in acquiring that knowledge not only will the faculties of the mind be employed and cultivated, but also those of the soul and of the heart.

"Christ claims that God is to be loved with all our nature. They who love God, then, with the heart only do sin. You are to love God with all your mind, with all your brain and thought and power; with reason and argument, with learning and knowledge . . . Being ignorant is disservice to God: so much withdrawn from the Almighty."

In the second series of discourses, Christ is contrasted in succession with Moses, Zeno, Epicurus, and Mohammed. It scarcely need be said that even the last of these teachers meets with justice at Mr. Dawson's hands, and that he recognises all the truth that there was in the "false prophet." But he believes that Mohammedanism is doomed to early decay because it contains within it a vast amount of superfluous stuff which cannot be separated from it. The mere "law business" with which it is hopelessly entangled must shorten its life. Then there is the absence of any provision for tolerance in it, which must unfit it for resting in peace by the side of other creeds; and, lastly, the absolutely political character of the religion must ever be a source of weakness. "No man doubts," adds Mr. Dawson, "except the Roman Catholic, that the march of true religion depends upon its freedom from political connexion." It is beside our purpose to discuss these questions, but we cannot help being amused with the self-confidence Mr. Dawson displays. Elsewhere

it shows itself in refuting, to his own satisfaction, such absurd notions as an infallible Church, an infallible Pope, and an infallible Book, but in leaving for our acceptance the infallibility of Mr. Dawson himself.

There is a good deal of hard hitting in the volume, and perhaps the following is as characteristic a specimen of Mr. Dawson's style as can be found. He had no sympathy with the "revival" set on foot in Birmingham by Messrs. Moody and Sankey, and selected for his special scorn some Pecksniffian phrases which certainly invited it.

"If all the humorists that have ever lived in England had clubbed together to write the next request they could not have equalled it in unction, foolishness, and absurdity. It is: 'Prayers are requested for a gentleman purchasing an estate, that he may not make it an idol.' I hope you won't suspect that I made this myself, for I have not genius enough to equal it. 'Prayers requested for a gentleman purchasing an estate, that he may not make it an idol!' Had I known that gentleman, I might have been of use to him. I should have said to him, 'Don't purchase it, then you won't run any risk.' I must say that a piece of more fulsome, egregious cant was never turned out before God and man than by the unctuous, greasy, vulgar, ostentatious fellow who thus informed the assembled multitude that he was 'purchasing an estate.' . . . If that man had felt his danger he would have found other ways of fighting it than advertising it. If that man felt he was in peril he either would not have bought the estate, or, with the large hand of charity, he would have taken care that it did not become an idol. . . . Whether the man has purchased the estate or whether the idolatry remains, I don't know."

One may doubt whether such fierce indignation was not thrown away, but of its genuineness there can be no question, for genuineness appears to have been the key-note of George Dawson's character.

CHARLES J. ROBINSON.

#### NEW NOVELS.

*Val Strange: a Story of the Primrose Way.* By David Christie Murray. In 3 vols. (Chatto & Windus.)

*Patty's Partner.* By Jean Middlemass. In 3 vols. (Tinsley Bros.)

*The Price She Paid.* By Frank Lee Benedict. In 3 vols. (White.)

*Geraldine Hawthorne: a Sketch.* By the Author of "Miss Molly." (Blackwood.)

*A Wayside Snowdrop.* By M. E. Winchester. (Seeley.)

VALENTINE STRANGE, who treads the tempting but perilous primrose way, is only the nominal hero of Mr. Christie Murray's clever and attractive novel, the real centre of interest being found in the character of Hiram Search, a conception which, among other charms, has that great and increasingly rare charm of freshness. The citizen of the great republic has of late years been made much of by English novelists, but, so far, the Yankee of our insular fiction has revelled in an irritating monotony of prosperity; for if he have not, like the delightful hero of *The Golden Butterfly*, "struck ile," he has, by some other piece of luck or display of "cuteness," accumulated a pile which makes

him tolerably independent of fortune. There is therefore something pleasantly novel in being introduced to a Yankee who, when we make his acquaintance, is reduced to one pipeful of tobacco, one match, and two-pence in cash, and who, after a career of chair-mending, 'bus-conducting, and domestic service, vanishes from our sight as the contented possessor of a very modest competence. Hiram is admirable throughout; the combination in his character of shrewdness and tenderness—much rarer and more difficult to portray than the union of tenderness and strength—is indicated with fine vigour of realisation; and the conception, as a whole, would suffice to redeem from insignificance even a book otherwise not noteworthy. Val Strange, with his fitful impulses of striving after things lovely and of good report, and his weak will, which allows him to drift so far away from them, is a much more familiar and less original figure. He is another Arthur Donnithorne, but he lacks Arthur's charm; and, as the incidents of his progress along the flowery path to Avernus are less tragical than those which inform with profound sadness the third volume of *Adam Bede*, the lover of Constance Jolly is naturally not so interesting a personage as the lover of Hetty Sorrel. Still, there are both strength and delicacy of drawing in the delineation of Val's struggle with the passion which involved treachery to his dearest friend; and if we feel dissatisfied, it is with the nature of Mr. Murray's material, not with the quality of his craftsmanship. The remaining characters are, for the most part, of a somewhat conventional type. Mr. Jolly, the elder, with his pompous selfishness very imperfectly concealed by a thin disguise of high-mindedness, is a subordinate member of the Blifil and Pecksniff family, of which most of us are getting tired; Garling, though forcibly conceived, is, after all, a very unreal and incredible villain; and the women of the story seem to us a little wanting in distinctness. It is, however, easy to say too much of deficiencies which would not be worth noticing in detail were *Val Strange* less good a novel than it is. The story, as a story, is deftly constructed; and Mr. Christie Murray's style is just the right style for fiction—not garish, but still full of colour and movement, neither too literary nor too free and easy. Here is a sentence which might have been written by George Eliot:—

"Here and there—after years of close and tender intercourse, broken by the rubs of life, made sweet by birth and holy by death of little children—one man learns to understand one woman; but to strive to sum the sex were a vain arithmetic, though a man had the years of Methuselah in which to prosecute it."

Here, too, is another echo of the same large utterance:—

"Fear, and Remorse, and Hate, and Rage, and Jealousy, and Love, with all the rest, live on in spite of civilisation, and make life noble as the soul guides them, or make life ignoble as they guide the soul."

*Val Strange* is emphatically an able and interesting book.

The merits of *Patty's Partner* are sufficiently numerous to make its one defect more than usually irritating. Miss Middlemass has a pleasant knack of narrative, a considerable

grasp of character, a conspicuous lightness of literary touch, and an unflinching command of a style which is simple, yet never bald; but the workmanship of this novel seems to indicate a serious lack of that constructive ability which is one of the essentials of complete success in fiction. The putting together of the story of *Patty's Partner* (and I cannot refrain from asking, in passing, who Patty's partner was) is decidedly clumsy; and clumsiness in imaginative work is only tolerable when it is, as sometimes happens, the accompaniment to distinguished genius. The plan by which Max Schippheim, the wealthy manufacturer, is inveigled out of England in order to prevent his marriage with Patty Urske, the pretty factory-girl, is both awkward and incredible. So clever a woman as Lady Muriel Alston is represented to be would never have involved herself in a plot so loosely arranged as to render discovery of her part in it absolutely certain, and so childishly ineffective that even its temporary success was owing to an accident upon which nobody could have counted. The muddled management of this part of the story goes a long way towards spoiling a novel which is otherwise pleasing. The sketches of factory life at Arundale are faithful and realisable, the portrait of Joe Marks being specially effective; and there is a genuine feeling of light comedy in the chapters devoted to the shabby-genteel Tramberley household. That in which Felix Elton asks Mr. Tramberley's approval of his courtship of Angela is perhaps the best in the book.

*The Price She Paid* is so striking and powerful a novel, so obviously the production of a man not merely of talent, but of something very like genius, that I am almost ashamed to confess my entire unfamiliarity with *Saint Simon's Niece* and *Madame*, which are named on the title-page as previous works from Mr. Benedict's pen. As the scene of the present story is laid in a rural district among the mountains of Pennsylvania, and as there are some slight internal evidences that the writer is an American, it seems possible—though I may, of course, be altogether mistaken—that this is the first book of his which has been published here, in which case he is likely to have a warm welcome from English admirers of his countrymen, Mr. W. D. Howells and Mr. Henry James, Jun. The heroine, Georgia Grosvenor, is a young lady whose innate nobility and womanliness of nature are concealed even more thoroughly from herself than from others by a crust of acquired worldliness; and the price she pays is the sacrifice—or what she supposes to be the sacrifice—of her cherished tastes and ambitions at the call of love. The motive, it will be seen, is a simple and familiar one; but its very simplicity leaves Mr. Benedict free to throw all his power as an artist into arrangement of pose and detail of portraiture. In vigour and subtlety of imaginative conception I know nothing of the same kind much finer than the composition of the central group of four figures—Georgia Grosvenor herself, her friend, Phillis French, her lover, Denis Bourke, and her half-brother, Maurice Peyton. *The Price She Paid*, like so many of the best American novels, is characterised by a certain

allusiveness of presentation which contrasts not unpleasantly with the directness of the ordinary English treatment, and enables us to apprehend a character by what may be called its aroma rather than its outline. Some people may be tired by conversations which do not seem to advance the action of the story, and may complain, like the claret-drinking farmer in *Punch*, that they "get no forrarder;" but another class of readers will find a keen intellectual enjoyment in the fineness of the touches by which the portraits gain their pliancy and lifelike variety of expression. Perhaps in the first volume the method is rather too severely dramatic, without having the broad treatment of actual drama, for even chapters of sparkling dialogue become tantalising when the development of character is so slow as it is here; but when the action really begins, and the relations of the actors to each other become more fully comprehensible, the reader's satisfaction is no longer alloyed. Some of the situations in the third volume are exceptionally strong, and the handling is never tentative, but always sure and masterly. Phillis French and Denis Bourke are very delightful studies, though one's pleasure in the former is somewhat marred by Phillis's habit of speaking of herself, and encouraging others to speak of her, as "P. French." The trick lacks humour, but seems to me not lacking in a touch of vulgarity; and in such a book as this a vulgarity is also a discord.

During the eight or nine years which have passed since the publication of *Miss Molly*, its author has gained dexterity and finish of workmanship, without losing the spontaneity, gusto, and power of unforced pathos which gave that book so great a charm. *Geraldine Hawthorne*, though modestly entitled "a sketch," would be better described as a cabinet picture, with a Meissonier-like rendering of detail and an atmosphere of pensive sentiment like that which we perceive in Mr. G. H. Boughton's most characteristic work. Here again we are taken across the Atlantic, to the time of apple-blossom in the year 1775, when the colonies are rising against George III., and Geraldine Hawthorne is living a quiet life at Endicot Farm, dreaming of the possible hero who may some day come to claim her devotion and give her life a new significance. Geraldine is a spiritual sister of Dorothea Brooke, and her Mr. Casaubon is a certain Ralph Calverley, captain of the far-famed Calverley's Horse. She, however, is never wholly disenchanted; and there is a pathetic grandeur in her unflinching faithfulness to the hero who has ceased to be heroic. The tragic elements in the story prevent one from calling it a prose idyll; but all the earlier chapters are full of pure idyllic feeling, and are instinct with a dainty gracefulness which is not lost even in the subdued sadness of the close.

*A Wayside Snowdrop* is a well-meant and in many respects well-written story, intended for the perusal of young people in Evangelical households. Whether the records of spiritual precocity with which the book abounds are healthy reading for children seems to us more than doubtful, and to people who share this doubt Miss Winchester's tale cannot be recommended. For the sake of those who

think differently, it may be said that the story is interesting; and that, apart from this pervading mistake, there are none of those violations of good taste which spoil so many works of religious fiction.

JAMES ASHCROFT NOBLE.

#### BOOKS OF TRAVEL.

*Natal, a Field for Emigration.* By William Kermode, of Natal. (Trübner.) This work is designed solely for persons contemplating emigration, and not for the general reader. A considerable quantity of information is given in a small compass and small print; and, if the emigrant has decided on Natal as his future home, we know of no better book to recommend to him. But whether its perusal will induce the intending emigrant to fix on Natal is doubtful. Natal has advantages which it shares with other colonies, and one disadvantage, and that of vast importance, which belongs to itself alone. The overwhelming preponderance of the native population, together with the ratio of their increase (so much larger than that of the Europeans), must, in our opinion, make the future of the colony at the very least an alarming one. Mr. Kermode denies this absolutely, and asserts that "In this preponderance of the natives there exists no cause for uneasiness whatever." We wish his arguments in support of his assertion were more convincing. Even admitting that no danger is to be feared from the increase of the native population, they form a very serious hindrance to the success of English emigrants, especially those of the lower orders. There is a risk, the author tells us, of the market for farm-labourers being overstocked, since colonial agriculturists employ native and coolie labourers almost exclusively. The natives also compete successfully with Europeans in all kinds of housework, so that there does not seem much opening for domestic servants. He also states that,

"were there a large influx of British artisans and mechanics, the supply would be so much greater than the immediate demand that wages would be lowered, and many would not find employment. . . . Of butchers, bakers, grocers, drapers, warehousemen, &c., few are required beyond what the colony can supply; and it may be as well to add that the supply of professional men, such as lawyers, artists, and literary men, and all who are unaccustomed to manual labour, is in excess of the demand."

The only class which, according to the writer's showing, is fairly certain to succeed is that of farmers with both capital and experience. Of this class we fear the supply is very limited. We are obliged, unwillingly, to notice some extraordinary blunders which we feel sure a very little care in revision would have removed. Mr. Kermode tells us at p. 34 that "Natal is situated on the South-eastern coast of Africa, at a distance of about 5,000 miles, as the crow flies, from the southerly point of the continent." And in a note on the same page he states that Africa is about one-third the size of Europe. In the concluding chapter we are informed that the colony of Natal comprises 450,000 square miles, and has a population of rather more than two millions, of which about 440,000 are whites! In an earlier chapter the area and population are correctly given.

*The Farm in the Karoo.* By Mrs. Carey-Hobson. (Juta, Heelis and Co.) Mrs. Carey-Hobson, who has lived for twenty-five years in South Africa, throws the experience of herself and her friends into the form of a pleasant story, the scene of which is laid ten or eleven years ago. Three young men make a tour in South Africa for the benefit of the health of one of them. They go to Cape Town and



Port Elizabeth, where they fall in with a very intelligent settler, who carries them to his "farm in the Karoo" in his waggon. There and on the road they see and observe much, and meet with exactly the right amount of adventure, with a spice of danger from elephants, snakes, and panthers. All goes well; the invalid recovers; and one of the three is so taken with the life of the farm that he remains behind as a settler. Altogether, Mrs. Carey-Hobson's book may be recommended to boys as both amusing and instructive; they may learn much from it of natural history, and of the manners of the natives and the Boers. Moreover, the information is so pleasantly given that they are likely to be encouraged to seek for more elsewhere.

*A Winter in India.* By the Right Hon. W. E. Baxter, M.P. With Map and Illustrations. (Cassell, Petter, Galpin and Co.) In publishing his diary of a three months' tour through India, Mr. Baxter has done a bold thing, though we believe that this is by no means his first appearance in print. The peculiarity of his journey was that he took with him a family party numbering in all ten persons, of whom one was left behind. If his description of it has any peculiarity, it is that he has set down his personal impressions with uncompromising veracity. He does justice to the Taj, and to the view of the Himalayas from Darjiling (in which he seems to have been specially fortunate). But any railway company, steamship, or hotel that did not treat him as a "merchant-prince" and Privy Councillor deserves to be treated catches it hot. Of his prejudices we may give two examples. He has evidently been taught to believe that Warren Hastings was a monster, so he talks of his "evil countenance" being conspicuous on the walls of the Council Chamber at Calcutta. As a rigorous Voluntary, he would abolish the State establishment of Christianity in India; but this only as preliminary to confiscating the religious endowments of Hindus and Musalmans. We must, however, do him the justice of saying that he is capable of retailing the following story. A Johnny Atkins, when questioned why he grumbled so at the new style of barracks (which are built for sanitary reasons with two storeys), at last blurted out—"If you must know, I hate them because, when I gets drunk, I can't get up the d—d stairs." To the illustrations, which are from the sketches by Rosa Elizabeth Baxter, we have nothing but praise to give. All of them, though slight, show a real artistic gift; and not least the frontispiece, which has been reproduced by chromo-lithography.

*Sketches of our Life at Sarawak.* By Harriette McDougall. With Map. (S. P. C. K.) The story of Sarawak and the Rajah Brooke never loses its interest, proving, as it does so satisfactorily, that the elements of romance have not been denied to our nineteenth century. Mrs. McDougall's little volume does not profess to be a history of events; it does not deal with any controversial points, and we hear little of the chief actors in the drama. Even the exploits of her husband—the genial, unconventional, fighting bishop—do not receive undue prominence. Some important events, such as the Chinese insurrection and the destruction of the pirate fleet, are shortly described; but the writer's main purpose is with the daily course of existence, and the scenes among which it lay. For such a task, a woman's pen is the appropriate instrument. None other could describe how, on board the boat one day, the contents of the writer's handbag were all spoiled by too close contact with the bag of a friendly Dayak, which contained the newly severed head of an enemy. The author holds the balance, with evident truthfulness and good judgment, between the pleasures and interests of such a life and its

dangers, inconveniences, and discouragements. Both are simply, and often touchingly, illustrated in the glimpses which she gives us of native life and customs, of beautiful scenery, and of the effect on native character of good government and Christian teaching. The great value to the missionary of medical knowledge is conspicuously shown in the bishop's career. Although the book is not a connected narrative, we trace indirectly in these "Sketches" the progress towards good order and civilisation; and we follow with much sympathy the fortunes of the writer, after twenty years of arduous labour, to the well-earned repose of a comfortable English vicarage. The volume concludes with some practical hints to the new "North Borneo Company," whose obligations to Sarawak, both for an example how to rule and develop their territory and also for the friendly feeling already enlisted on their side as Englishmen, can hardly be over-estimated.

*In the Black Forest.* By Charles W. Wood. (Bentley.) Mr. Percy Fitzgerald observes, in his penultimate book, that he has never taken a journey without paying his expenses out of what he wrote about it afterwards. Mr. Charles W. Wood is not such a voluminous author as Mr. Percy Fitzgerald, but he is his equal in books of travel. After exhausting Holland and Norway, he this year tried the Black Forest; and here we have the result. Some persons may find themselves able to read these commonplace descriptions, copiously interlarded with garrulous personal reflections. We have been content with a few pages here and there, and will report some of our discoveries. Mr. Charles W. Wood is not favourable to the Queenborough and Flushing route. He visited the torture-chamber in the old castle at Baden, "where Lynch law is said to have reigned." He met some Gypsies, of whom he remarks—"It might be, had their pedigree been traced, that the blood of many successive generations ran in their veins." In conclusion, "The seasons succeed each other in due course—day and night, sunrise and sunset, have their appointed times; the sea its boundaries. You and I, dear reader, have our appointed time also. We know it not; but in a certain Record it is marked, and when the hour strikes, a call, unheard by other ears, will summon us, let us hope, to beauties of which this earth is but a faint reflection. Here we must ever have thorns with our roses; pleasure and pain attend us hand in hand."

Mr. Wood cannot complain that we have not given our own "dear readers" a specimen of his quality.

*A Tour in Greece, 1880,* by Richard Ridley Farrer, with Twenty-seven Illustrations by Lord Windsor (Blackwood), is a book the merit of which lies in its accessories. The numerous full-page illustrations are at once graceful and truthful, and give an excellent idea of Greek scenery. The binding, paper, and type are all luxurious; and there is an admirable map. But of the letterpress the less that is said the better. Books of travel may generally be divided into three classes—viz., those that relate remarkable and interesting experiences, those that describe new or unfamiliar countries, and those that record commonplace experiences in countries already well known. We fear this book must be placed in the last of these classes. The journey which it narrates was from Athens by Thebes and Chalcis to Delphi, and in the Peloponnese by Argos and Megalopolis to Olympia. This was a good ordinary tour, such as would give the travellers a fair impression of Greece, but not affording sufficient materials for a book. Had the description of it been embellished either by wit or by keen observation, as is the case with Hettner's *Athens and the Peloponnese* and Mahaffy's *Rambles and Studies in Greece*, this would sufficiently justify its being written; but such is not the case.

A great part of the book is taken up with wearisome details of the traveller's every-day life; with continual grumbling at the petty discomforts which are inseparable from such a journey; and with expressions of dislike and contempt for the people among whom he was travelling. When the writer tells us that "British pride revolts from such a mode of locomotion" as the horses of the country, we feel that he is hardly a fit person to travel in Greece or Turkey; and when he describes the character of the modern Thebans by saying that their name is "most appropriately pronounced 'Thevans' by the natives," we can hardly regard the remark as witty. Mr. Farrer appears to be capable of better things than this, for he evidently takes an interest in classical antiquity and his references to the subject are generally accurate; but his present work is a very superficial production.

Of very different value is the new edition of Wordsworth's *Greece*, which Mr. John Murray has just published, revised by the Rev. H. F. Tozer. It is particularly pleasing to find the younger traveller thus joining with the veteran to add fresh attractions to what has been the standard book for full forty years. The Bishop of Lincoln paid his visit to Greece in the winter of 1832-33, little more than eight years after the death of Byron, and before Otho had been crowned king. The first-fruits of his impressions were published in his *Athens and Attica* (1836; fourth ed. 1869), which should always be read as a scholarly excursus to the more popular volume. The present edition is substantially a reprint; though we are informed that Mr. George Scharf has revised his *Historical Outlines of Greek Art*, and Mr. Tozer has himself incorporated notes upon recent discoveries at Olympia, Mycenae, Orchomenus, Dodona, &c. Another change is the substitution of Greek for Roman names of the Greek divinities, which all will approve. The illustrations are the old familiar ones, which have worn very well, especially the steel plates, though their margins have had to be cut down. The only one we feel sure is new is that (on p. xiv.) of the tombs in the Cerameicus. Never was there a book more deserving than this to be given as a prize. So many many generations of school-boys derive the same benefit and enjoyment from it that Mr. Tozer confesses to!

*American Notes, 1881.* By Archibald Sutter (Blackwood.) What could have induced Mr. Sutter to publish these slipshod notes of a commonplace visit to America passes our comprehension. Rarely have we suffered such a waste of time as in reading these pages. And yet we have managed to read them, for the manifest simplicity of the writer led us on to look out for the curious infelicities of his style. Such phrases as "hotel charges are very moderate in many cases, and boarding houses more so;" "in America, breakfast is a most profound meal;" "some common pipe-tile draining is now going on similar to Scotland;" "this seemingly great price being far into the future," may be found on every page. Mr. Sutter is evidently a strong Tory. His theory of emigration is that lairds should buy estates in the United States for the purpose of settling on them their discontented tenants. His unfavourable opinion of Canada is therefore the more noteworthy.

*Life in India.* By Major the Hon. C. Dutton. (W. H. Allen.) The contents of this book are, in themselves, hardly more original than those of the preceding; but it is redeemed by the greater interest of its subject and its straightforward style. No one need go to America unless he likes; and every one who does go will quickly learn (unless he be a fool) to adapt himself to his surroundings. But many people are constantly being sent off to India to whom

the country must be entirely strange. For these Major Dutton writes; and, though his own experience does not seem to have been very wide, he knows precisely the little hints that will be found useful. We cannot say that he has made his story attractive for persons who do not intend going to India; but those who must go there might do worse than read his advice—and follow it.

*Catalogue of the York Gate Geographical and Colonial Library.* (John Murray.) In this handsome volume, printed on unusually good paper, Mr. S. W. Silver gives to the public a catalogue of his geographical and colonial library. The best way of making the catalogue of a library will probably be a matter of dispute as long as libraries exist at all. Mr. Silver's catalogue appears to us to be a model of good arrangement. It is divided into subjects, and the various works in each are placed in order of date and fully described. Besides the catalogue itself, there is an index of authors, with the title of every work of each author under his name, to each of which is attached the number it occupies in the catalogue. Whether, then, the reader refers to subject or author, he finds what he wants, and is not banded from the list of subjects to the list of authors and *vice versa*, as so often happens. Another point in the arrangement is deserving of special praise—namely, the careful way in which each subject in large compilations such as Hakluyt, Purchas, and Churchill is set out, as well as articles in periodicals and the *Transactions* of societies. We notice also that, under the head of authors, the editors of old travels are included. Mr. Silver's collection is probably richest in books relating to the colonies. In some subjects it is remarkably poor—Iceland, for instance, and Switzerland; and such names as Niebuhr, Thunberg, Lobo, and A. de Ulloa are absent from the list of authors. He would do well to look out for many books of travel published in the last and the early part of the present century, many of them of great importance, which may be picked up at a very moderate price.

#### NOTES AND NEWS.

WE are glad to announce that the great edition of Keats upon which Mr. Buxton Forman has been engaged for so many years is now at last passing through the press.

MESSRS. SAMPSON LOW will be the publishers of Mr. Archibald R. Colquhoun's narrative of his journey of exploration through the South China border-lands from Canton to Mandalay. The title chosen by the author is *Across Chryse*, and the book will appear as early as possible next year.

PRINCE KRAPOTKINE has prepared for an early number of the *Nineteenth Century* an article on "Russian Prisons," with the interior of which he is familiar. It may be well to state that it is not the Prince himself, as asserted by numerous foreign correspondents, but his brother-in-law, who has been lying seriously ill in Thonon; and Thonon, to make one other correction, is not in Switzerland, but in Haute Savoie, France.

UNDER the title of *Hours in a Mosque*, Messrs. W. H. Allen and Co. will publish, in January, a volume of essays on various phases of Islam by Mr. Stanley Lane-Poole, partly reprinted from the *Edinburgh Review*.

YET another collection of sonnets is announced by Messrs. Macniven and Wallace, of Edinburgh. It is to be called *C. Sonnets by C. Authors*, and will contain representative specimens of all the more prominent English sonnet-writers from Wyatt to Rossetti. The editor is Mr. Henry J. Nicoll.

MESSRS. BENTLEY will publish immediately a new edition of Bishop Thirlwall's *Letters to a Friend*, edited by Dean Stanley. Though a good deal of fresh matter will be given, the price is reduced to six shillings. It is very gratifying to have such books as this issued in cheap editions so soon after their publication in regular library form.

MESSRS. T. AND T. CLARK, of Edinburgh, announce an *Encyclopaedia of Biblical, Historical, Doctrinal, and Practical Theology*. This work, though based on Herzog's well-known *Real-Encyclopädie*, is not a mere translation, but an adaptation of the most important German articles, with a number of new ones contributed by British and American scholars. The editor is Prof. Schaff. It will be completed in three handsome volumes, the first of which will be published shortly.

MESSRS. GRIFFITH AND FARRAN will publish immediately *A Wonderful Ghost Story*; or, *Mr. H.'s Own Narrative*, reprinted from *All the Year Round*, with hitherto unpublished letters from the late Charles Dickens respecting it. Mr. Heaphy's remarkable experiences attracted very considerable attention when they were first related; and two versions appeared, of which this is the correct one.

MESSRS. CROSBY LOCKWOOD AND Co. will shortly publish a new edition, in four volumes, of the works of the late Mrs. Mackarness, as follows:—*A Trap to Catch a Sunbeam*, and other Stories; *The Cloud with the Silver Lining*, and other Stories; *The Dream Chintz*, and *Sibert's Wold*; or, *Cross Purposes*; *Minnie's Love*, and *Married and Settled*. The same publishers also announce new editions of their *Boy's Own Book*, with upwards of six hundred illustrations, and of *Mdme. de Chatelain's Merry Tales for Little Folk*.

MR. GEORGE M. TWEDDELL, of Stokesley, author of a Popular History of Cleveland and many other local works, proposes to issue by subscription *A Hundred Masonic Sonnets*. We regret to hear that the veteran author is threatened with the loss of his eyesight.

MR. S. L. LEE, of Balliol, will contribute some articles to Cassell's *Dictionary of History*.

THE sale of the second portion of the Beckford Library (G—M) will be commenced by Messrs. Sotheby on Monday, December 11, and will be continued till Saturday, December 23. A third portion still remains to be sold, as also the Hamilton Library proper. Apart from the special interest attaching to bindings, illustrations, and previous ownership, perhaps the most interesting lot in the Catalogue of the approaching sale is the *editio princeps* of Lactantius (1465), which is the first known book with a date printed in Italy.

DURING the past fortnight the library of Mr. George B. Simpson, of Broughty Ferry, by Dundee, has been sold at Chapman's Rooms, Edinburgh. Besides many valuable books, both old and new, the collection included several MS. *Horae*, which fetched between £20 and £30.

THE following are the lecture arrangements for the ensuing season at the Royal Institution:—The Christmas lectures will be given by Prof. Tyndall, on "Light and the Eye." Before Easter—Prof. W. C. Williamson, five lectures on "The Primæval Ancestors of Existing Vegetation, and their Bearing upon the Doctrine of Evolution;" Prof. R. S. Ball, four lectures on "The Supreme Discoveries in Astronomy;" Prof. Dewar, nine lectures on "The Spectroscope and its Applications;" Mr. R. Bosworth Smith, on "Episodes in the Life of Lord Lawrence;" Dr. W. H. Stone, three lectures on "Singing, Speaking, and Stammering;" Mr. H. H. Statham, two lectures on "Music as a Form of Artistic Expression."

After Easter, courses will be given by Prof. Tyndall, M'Kendrick, A. Geikie, and Turner, of St. Petersburg. The Friday evening discourses will probably be given by Mr. R. Bosworth Smith, Mr. G. J. Romanes, Sir Wm. Thomson, Mr. M. D. Conway, Prof. W. C. Williamson, Mr. W. H. Pollock, Prof. Tyndall, and other gentlemen.

A HOT discussion is going on among the Parsis at Bombay with reference to admitting proselytes without the ceremony of *baseshnum*, or purification by cow's urine. The leader of the reformers is the learned Dastur Jamaspji, the third volume of whose Pahlavi-Gujarati-English Dictionary was noticed in the ACADEMY of November 4. He has just published a pamphlet on the subject in Gujarati, in reply to one by Dastur Pashotunji, the champion of the conservative party. A Parsi temple has just been erected at the settlement of Aden, which is to be solemnly opened next month by Firuz, a son of Dastur Jamaspji.

"LE MALADE IMAGINAIRE" has just appeared in the series of "Original Editions" of Molière published by the Librairie des Bibliophiles. This play was not printed in Molière's lifetime; and the present edition is a reprint of the first good edition published after his death—that of 1675—which differs considerably from that published by Lagrange and Vinot in 1682, and which was probably printed from Molière's own MS.

MESSRS. E. FLON AND Co. have issued a French translation of *Democracy*.

AN article in the *Deutsche Rundschau* by Herr Otto Hausner, member of the Austrian Reichsrath, upon the present condition of Polish literature gives some curious figures. During the five years ending with 1881, the total number of works of *belles-lettres* published in the Polish language was 296—namely, 192 in Poland, 80 in Galicia, and 24 elsewhere, chiefly in Posen. Now, the aggregate number of Polish-speaking people is a little over thirteen millions, which gives one book to every 2,000, which is exactly the same proportion as in Sweden. In Russia the proportion is one to 10,000; in Germany, one to 2,800; in Italy, one to 2,200; in Holland, Denmark, and Norway, one to 1,900; in England, one to 1,800; in France one to 1,600.

FERDINAND GREGOROVIVUS's *Athenais*, of which an Italian translation lately appeared, has been placed in the Index.

WE have been pleased to receive from Messrs. James Blackwood and Co. a sixpenny edition of *The Adventures of Mr. Verdant Green*, with the original wood-cuts (though, we fancy, not quite all), which so many of us have laughed over during the past twenty years and more. It appears that more than 170,000 copies of this inimitable burlesque of Oxford life have been published.

THE two new volumes of the "May Fair Library" (Chatto and Windus) are old friends—*Witch Stories*, by Mrs. Lynn Linton, originally published in 1861, and now dedicated to Mr. Edward Clodd; and *Animals and their Masters*, by Arthur Helps.

MESSRS. DE LA RUE have sent us two parcels, packed with pretty little articles of use and beauty which no firm of publishers produces more abundantly. The one contains diaries and calendars, of all sorts and sizes, among which we must select for special mention a pocket-book of most convenient shape and a set of three "finger condensed diaries," as they are called, rich in russet leather, which look as serviceable as they are attractive. Excellent printing on cream-laid paper and card characterise the whole. The other parcel contains a



profusion of Christmas cards which show that Messrs. De La Rue hold their own, in the face of sharp competition, without yielding their old specialities to the new fashion. Flowers, though good, are less numerous than with other publishers, nor are there any photographs or etchings. But the figure designs are the most varied that we have seen this year. While retaining our objection to the series of half-clad young girls—not alone on the score of incongruity with the season—we would specially praise one of the Japanese faces, another with sunflowers, and the pink dress of a three-quarters length Greek figure. The printing on satin is above rivalry.

#### BIBLIOGRAPHICAL JOTTINGS.

In the last number of Trübner's *Oriental Record* will be found lists, which seem fairly complete, of the published works of the late Dr. Burnell, and also of the late Prof. Palmer.

MR. GARNETT has printed for private distribution the paper which he read at the Cambridge meeting of the Library Association on "The Printing of the British Museum Catalogue." It contains a summary of the causes which made the issuing of a printed Catalogue in 1841 a disastrous failure, and of the reasons which have led the trustees to obtain the sanction of the Treasury to the cataloguing in print of all accessions to the library, and to the gradual transformation from MS. to type of the contents of the two thousand volumes of catalogue which line the familiar racks of the Reading Room. The additions to the library are divided into three sections—(1) new English and foreign books, (2) old English books, (3) old foreign books; and under these heads the titles of 130,000 volumes have been set up in type. The publication of the general printed Catalogue does not at present advance quite so rapidly. Twenty-two volumes, each containing between four and five thousand entries, have by this time been placed in the Reading Room. The cost of the production of each volume has been reduced to less than a hundred pounds. An annual subscription of £6 10s. will entitle the subscriber to a copy of all the Catalogues which may be issued by the trustees. Many of the sections of the Catalogue must prove of general interest to the literary world both at home and abroad. The volume devoted to the editions of Virgil is now passing through the press, and it will be succeeded by similar Catalogues of Shakspeare, Dante, Bibles, and Periodicals preserved in our national library. Although very few people will be able to afford sufficient space in their houses for the entire Catalogue, many antiquaries will no doubt desire to purchase these special volumes. It is Mr. Garnett's hope that the enterprise may be finished by the end of the century.

The last number of *The Folk-Lore Record* (vol. v.) contains the first part (A—B) of a "Bibliography of Folk-Lore Publications in English," compiled by the hon. secretary of the society, Mr. G. Lawrence Gomme, who will be glad to receive any additions or corrections. We also notice the report of a police case in Devonshire which precisely repeats the tradition about "scratching a witch" which Dr. Jessop recently recorded in the *Nineteenth Century*.

The last issue of the *Cornell Library* contains a list of living Icelandic authors, amplified from one drawn up by Bogi Thorarensen Melsted in 1879. The number of authors named is 103, and some account is given of their works.

The current number of *Polybiblion* contains a bibliography of works treating of the folklore and popular literature of Alsace, compiled by MM. H. Gaidoz and Paul Sébillot, on the same plan as the bibliography for Brittany which recently appeared in the *Revue celtique*.

#### ACKNOWLEDGMENTS.

We have on our table:—*First Aid to the Injured*: Five Ambulance Lectures, by Dr. Friedrich Esmarch, translated from the German by H.R.H. the Princess Christian (Smith, Elder and Co.); *Plutarch's Lives*, translated from the Greek, with Notes and a Life of Plutarch, by Aubrey Stewart and the late George Long, Vol. IV., completing the work, with an Index to the whole (Bell); *Roman Cameos and Florentine Mosaics*: a Series of Studies, Historical, Critical, and Artistic, by Emil Gebhart, translated and edited by M. Jeaffreson (Remington); *On Duty under a Tropical Sun*: being Some Practical Suggestions for the Maintenance of Health and Bodily Comfort and the Treatment of Simple Diseases, by Major S. Leigh Hunt and Alexander S. Kenny (W. H. Allen); *Hand-railing and Staircasing*, with upwards of one hundred working drawings, by Frank O. Creswell (Cassell, Petter, Galpin and Co.); *Publications of the Folk-Lore Society*, IX.—"Researches respecting the Book of Sindibad," by Domenico Comparetti, and "Portuguese Folk-Tales," translated by Miss H. Monteiro, with an Introduction by W. R. S. Ralston (Elliot Stock); *French Proverbs with English Equivalents*, compiled by G. Belcour (Stanford); *The Student's Handbook of Philosophy*: Psychology, by Prof. B. F. Cocker (Hodder and Stoughton); *Town Gardening*: a Handbook for Amateurs, by B. C. Ravenscroft (Routledge); *The Electric Light popularly explained*, by A. Bromley Holmes (Bemrose); *The Four Rules of Arithmetic*, for Use at Home and at School, with Numerous Original and Graduated Exercises, by William Wooding (Longmans); *The Law relating to Electric Lighting*, by George Spencer Bower and Walter Webb (Sampson Low); *Hints on Practice*; or, the Recent Reforms in the Procedure of the Queen's Bench Division, by A. R. Whiteway (Waterlow Bros. and Layton); *The Laws of Life*, and their Relation to Diseases of the Skin, by J. L. Milton (Chatto and Windus); *Landmarks of English Literature*, by Henry J. Nicoll (Hogg); *The Molly Maguires of Pennsylvania*; or, Ireland in America: a True Narrative, told by Ernest W. Lucy, edited by C. E. (Bell); *Float Fishing and Spinning in the Nottingham Style*, by J. W. Martin, with illustrations (Sampson Low); *Gleanings from Western Prairies*, by the Rev. W. E. Youngman (Cambridge: Jones and Piggott); &c., &c.

#### OBITUARY.

THE advocates of enlarged rights and responsibilities for women have lost one of their best friends and representatives by the untimely death of Miss Rhoda Garrett, on November 22, from typhoid fever. She was born in Derbyshire in 1842. For the last ten or twelve years she had been engaged with her cousin, Miss Agnes Garrett, in carrying on a business of substantially the same kind as the well-known artistic firm of Morris and Co. She was keenly interested in all aspects of the social and political questions in which women are particularly concerned; and, while her direct influence was always exerted on the side of moderate and practical courses, a strong argument in support of her views was afforded by the example of two ladies quietly succeeding in professional life. A brilliant and original talker, a true and generous friend, neglectful of none of the common obligations of domestic life, she was much loved and honoured by all who knew her personally; and her loss will be felt as a misfortune, not only by a large circle of friends, but more especially by the younger generation of art-students, and others of her own sex, over whom she exercised a strong and stimulating influence.

#### FRANCOIS VILLON AND TWO LATIN HYMNS.

In Villon's *Grand Testament* a "Ballade des Seigneurs du Temps jadis" follows the more famous "Ballade des Dames du Temps jadis." Both seem to have been suggested to the poet by monkish Latin dirges on the vanity of earthly things, and in particular by two hymns, "Cur mundus militat" and "Audi Tellus." The first of these hymns was rendered into vigorous Elizabethan English, and published at the end of his Interlude, "The Disobedient Child," by Thomas Ingelend (see Hazlitt's edition of Dodsley's *Old Plays*, vol. ii., p. 319). I have ventured on the following translation of the second, "Audi Tellus," to the original of which we may, perhaps, assign a date as early as the eleventh century:—

"Hear, O thou earth, hear, thou encircling sea,  
Yea, all that live beneath the sun, hear ye,  
How of this world the bravery and the glory  
Are but vain forms and shadows transitory;  
Even as all things 'neath time's empire show  
By their short durance and swift overthrow!  
Nothing avails the dignity of kings;  
Nought, nought avail the strength and stuff of things;  
The wisdom of the arts no succour brings:  
Nought, nought avail great riches and much power;  
Genus and species help not at death's hour;  
No man was saved by gold in that dread stour:  
The substance of things fadeth as a flower,  
As ice 'neath sunshine melts into a shower.  
Where is Plato, where is Porphyrius?  
Where is Tullius, where is Virgilius?  
Where is Thales, where is Empedocles,  
Or illustrious Aristoteles?  
Where's Alexander, peerless of might?  
Where is Hector, Troy's stoutest knight?  
Where is King David, learning's light?  
Solomon where, that wisest wight?  
Where is Helen, and Paris rose-bright?  
They have fallen to the bottom, as a stone rolls;  
Who knows if rest be granted to their souls?  
But Thou, O God, of faithful men the lord,  
To us Thy favour evermore afford,  
When on the wicked judgments shall be poured!"

J. A. SYMONDS.

#### MAGAZINES AND REVIEWS.

Brain continues to be mainly a record of pathological research. In the current number these more special studies are relieved by an article which deserves the attention of biologists and psychologists generally. It is headed "On the Conditions of the Nervous Discharge," and is from the pen of Mr. C. Mercier. The writer, arguing deductively from the general principles of the evolution of the nervous centres, reaches conclusions which coincide in a remarkable manner with the observations of pathologists, more particularly Dr. Hughlings-Jackson. The line of argument runs somewhat as follows. It is assumed that "the amount of energy liberated in the nervous discharge is *cæteris paribus* proportional to the amount of energy manifested in the mechanical effect of the resulting contraction." Speaking generally, we may say that the muscles situated most centrally with reference to the mesial plane of the body are largest, while those towards the extremities are successively smaller and smaller. This scale of muscles, from the largest to the smallest, answers to the order of evolution. We find that the lowest vertebrates have large muscles disposed immediately above the mesial plane; whereas, as we ascend, the smaller muscles answering to limbs, and to segments of limbs, are successively added. The differentiation of nerve centres must correspond with this differentiation of muscles. It can be shown

\* See a letter by Mr. H. Havelock Ellis in the *ACADEMY* of May 27, 1882.

on mechanical principles that the course of this evolution will be from large centres at the base to smaller centres higher up or towards the "periphery." The higher and smaller centres, having a much greater surface in proportion to their size, will be much more open to disturbing agencies than the lower centres: that is to say, they will be much more unstable. Hence small and restricted discharges will affect them without affecting the others; and, as the disturbance increases, the discharge will involve more and more of the lower centres. These deductions, which are followed out with great clearness from a few simple mechanical considerations, are found, as has been said, to correspond with the observed phenomena of convulsion.

THE page illustration of *Le Livre* for November is a reproduction of a sketch of Gravelot's for *Tom Jones* which makes a hapless subscriber to the new Fielding gnash his teeth once more over the inanities which deface those handsome volumes. M. Collet gives an amusing little sketch of the attempts of country managers to give the public old friends with new faces by altering the titles of well-known plays. The gem of the paper is certainly this: "Les Illusions de Madame Pernelle, ou le Serpent rechauffé dans le Sein d'une honnête Famille, Comédie en 5 actes et en fort beaux vers par feu Poquelin Molière." Some unpublished letters of Voltaire (a literary periodical in French without unpublished letters of Voltaire would be quite surprising) and a paper on Benvenuto Cellini as a writer are of interest, but M. Jules Adeline's article on painted bindings is perhaps of more. M. Adeline not only gives his own ideas on the subject, but supplements them by an account of the actual practice of a rather eccentric bibliophile, who seems to have devised what may be called *reliures parlantes* to indicate the contents of a book at a hastier glance than that necessary to read lettering.

### THE HISTORY OF OPIUM IN CHINA.

Peking: Sept. 2, 1882.

THE literature of China has lately been ransacked to learn what information it will yield on the history of opium in China. Dr. Bretschneider, in this city, has made it a part of his extensive botanical studies, and several others have joined in this research on account of the interest attaching at the present time to the opium question. An article lately appeared in the *St. James's Gazette* which traces the poppy back to the Han dynasty. This I believe to be an error arising out of one name for the poppy, being *yü mi*, "imperial rice." *Yü* is an honorific term, the perpetually occurring "go" of Japanese. It means here "that which is applied to the Emperor's personal use." The passage reads: "One officer of the status per annum of six hundred measures [small piculs of rice] has the duty of pounding the rice used at the palace, and the preparation of dry provision. Under him there is a second officer who assists him." The phrase *yü mi* should not be referred to the poppy, which, in fact, is noticed first in the seventh century. I am sorry to differ from the writer of that article also in his explanation of a passage in the Shui King chu of the fifth century. Near Chung King fu, in Szechwen, there were gardens where oranges and lichees were grown for palace use. On the north of the city, in certain paddies fields, rice was grown for the Emperor's table. Here, again, it is not the poppy that is meant. My Chinese friends agree with me that rice is the proper sense.

The poppy is first described in the Tang dynasty. It came to China along with various Persian and Arabian products as the result of the establishment of the empire of the Caliphs

rendering trade possible. About A.D. 960, the seeds of the poppy are recommended for the first time in the Court pharmacopoeia to be taken in the form of soup or thick gruel for indigestion. In the twelfth century, it became known to physicians that the poppy capsule is a most valuable remedy for dysentery. In the fifteenth century opium was a common remedy used in cases of dysentery and such-like diseases, and the mode of obtaining it from the growing capsule was perfectly well understood in China. Mahomedan physicians in Persia and at Bagdad began to use opium, and their greatest author, Avicenna, died, in 1056, of an over-dose of this drug. The medical history of the poppy in China is probably a correct index to similar stages in its use among the physicians of Persia and Bagdad. Soon after opium began to grow popular among Arabs and Turks, it spread into China and India. The Arabian merchant sowed the poppy in different parts of India to obtain a drug to sell with asafoetida, oil of Benjamin, storax, and rose-water. The poppy-seeds were carried to new ports, and the poppy cultivated wherever a demand arose for opium.

Tobacco came to China early in the seventeenth century, and tobacco-smoking originated opium-smoking in the Islands of Java and Formosa. From this last island opium-smoking spread as a popular habit into China about the year 1720. The first prohibitory edict issued at Peking was in 1729. From that time the habit went on quietly as a social disease, insidiously extending itself without much attention being paid to it till the end of the eighteenth century, when viceroys began to show alarm. From that time this great scourge of China forced itself into history, and became every year an evil more uncontrollable till the present time. The use of the poppy capsules and of opium continued to be a part of practical medicine in China from the fifteenth century till the edict was issued, after which the use of opium was omitted in medical books, but that of the capsule was continued. The poppy, therefore, was still grown to supply druggists with capsules; but opium was only made surreptitiously when the imported article could not be had.

A similar light may be thrown on the history of Arabian medicine, in regard to the products of distillation, and the principles of medicine, from the Chinese side. The Chinese physicians learned from the Arabs, and the Arabs in their turn from the Chinese. China taught them alchemy and perhaps some points in medical theory. They taught China distillation, and sent her several drugs.

Dr. Dudgeon, of this city, is preparing a volume on opium which will contain the result of extensive practice among opium-smokers during his eighteen years' work as a medical missionary, and will also present a large number of new facts and views on the whole question.

Travellers in Szechwen and in Rajputana agree in stating that the men of those provinces, though addicted to the use of opium, are vigorous and tall, and do not seem to look worse on account of indulging in this vice. The fact is that three or four in ten smokers are men who smoke without losing the glow of health from their countenances. Some say that two in ten are such. They perform every duty. They look exceedingly well. When conversing with them, it may not be noticed that they smoke. Yet they may for all that have been smoking twenty years.

An examination of books of the Ming dynasty has brought to light the fact that opium was admitted to the ports of China at a duty of two taels of silver, or ten shillings, for a hundred pounds in the year 1589. Twenty-seven years afterwards this was reduced one-eighth.

JOSEPH EDKINS.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BARK, E. Wanderungen in Spanien u. Portugal 1881-82. Berlin: Wilhelm. 5 M.  
BRIVIOIS, J. La Bibliographie des Ouvrages illustrés du XIX<sup>e</sup> Siècle, principalement des Livres à Gravures sur Bois. Paris: Conquet. 25 fr.  
CADORNA, C. Le Relazioni internazionali dell' Italia e la Questione dell' Egitto. Torino: Loescher. 2 fr.  
CHERVILLE, Le Marquis de. Les Bôtes en Robe de Chambre. Paris: Firmin-Didot. 3 fr.  
CLARETIE, J. Peintres et Sculpteurs. 1<sup>re</sup> Série. 8<sup>e</sup> et 9<sup>e</sup> Livr. GARNIER, Frérentin. Paris: Lib. des Bibliophiles. 5 fr.  
DUBREUIL, A. Federzeichnungen u. Holzschnittwerk. Hrg. v. G. Hirth. 1. Bd. Die Randzeichnungen zum Gebet-buch d. Kaisers Maximilian I. Leipzig: Hirth. 15 M.  
GALL, M. La Roulette et le Trente et Quarante. Paris: Delarue. 12 fr.  
KIEL, F. Die Venus v. Milo. Ein neuer Versuch ihrer Ergänzung. Erkl. u. Würdigg. Hannover: Hahn. 2 M. 40 Pf.  
LOTI, P. Fleurs d'Ennui. Paris: Calmann Lévy. 3 fr. 50 c.  
LOVENJOL, C. de. Projets littéraires de Théophile Gautier. Paris: Conquet. 12 fr.  
SCHMARROW, A. Bernardino Pinturicchio in Rom. Stuttgart: Spemann. 20 M.  
TISSANDIER, G. Les Héros du Travail. Paris: Dreyfous. 10 fr.

#### THEOLOGY.

- SCHOLTEN, J. H. Historisch-critische bijdragen naar aanleiding van de nieuwste hypothese van aante Jesus en den Paulus der vier hoofdbrieven. Leiden: van Doesburgh. 1 Fl. 40 c.

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- COLECCIÓN de documentos inéditos relativos al descubrimiento, conquista y organización de las antiguas posesiones españolas de América y Oceanía. T. 38. Madrid: Hernández. 60 R.  
FERNÁNDEZ DE CORDOVA, F. La revolución de Roma y la expedición española a Italia en 1849. Madrid: Hernández. 30 R.  
FERNÁNDEZ MONTAÑA, J. Nueva luz y juicio verdadero sobre Felipe II. Madrid: Maroto. 20 R.  
JAGGER, A. Geschichte der landständischen Verfassung Tirols. 2. Bd. 1. Thl. Innsbruck: Wagner. 8 M.  
LACROIX, P. Louis XII et Anne de Bretagne: Chronique de l'Histoire de France. Paris: Hurler. 30 fr.  
SCHWEMMER, R. Innocenz III. u. die deutsche Kirche während d. Thronstreits von 1198-1208. Strassburg: Trübner. 8 M. 50 Pf.  
VILLARI, P. Niccolò Machiavelli e i suoi Tempi. Vol. III. Firenze: Le Monnier. 7 fr. 50 c.  
WICKELMANN, O. Die Beziehungen Kaiser Karls IV zum Königreich Arelat. Strassburg: Trübner. 3 M. 50 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- ERGENISSE, die wissenschaftlichen der Vega-Expedition. Hrg. v. A. E. Nordenskiöld. 1. Lfg. Leipzig: Brockhaus. 2 M.  
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### CORRESPONDENCE.

#### THE RUINS AT HISSARLIK.

Glasgow: Nov. 23, 1882.

It may be of some interest to those whose attention has been directed to the results of Dr. Schliemann's memorable labours at Hissarlik if I attempt to mark clearly the point at which the discussion in regard to their meaning now stands.



In *Ilios* (1880) Dr. Schliemann distinguishes:—(1) Remains of the Greek Ilium, reaching to about six feet below the surface. (2) Below this, a Lydian city. Then:—(3) Fifth prehistoric city. (4) Fourth prehistoric city. (5) Third prehistoric city. (6) Second prehistoric city. (7) First prehistoric city, founded on the native rock, about 52½ feet below the surface, and about 59½ feet above the present level of the plain.

This year, the excavations at Hissarlik have been studied by two eminent architects, whose services Dr. Schliemann specially engaged for that purpose—Dr. Wilhelm Dörpfeld, who for five years was at the head of the technical works of the German excavations at Olympia—and Dr. Joseph Höfler. Dr. Dörpfeld's results as to the periods of remains which can be distinguished have been indicated by him in the *Beilage* of the *Allgemeine Zeitung* of September 29, 1882, and by Dr. Schliemann in the *North American Review* of October 1882, pp. 339 ff.

Dr. Dörpfeld distinguishes:—(1) The Greek Ilium of the latest or Roman age, down to the same depth at which, according to *Ilios*, even the earliest traces of the Greek Ilium cease. (2) Remains of a town which, like (1), was not confined to the mound of Hissarlik, but extended over the adjacent plateau. (3) Remains of a town probably confined to the mound. (4) Remains of a smaller town, or rather of a village, confined to the mound. (5) Remains of a large town, which extended over the plateau, and had only a few large buildings on the mound, its acropolis. (6) A few remains of buildings which may represent a town distinct from (5): the reasons for thinking it distinct being that some buildings of (5) are above it, and that the ground on which (5) stands appears to have been carefully levelled.

The question now is:—No. 1 being only the latest or Roman phase of the Greek Ilium, what are Nos. 2, 3, 4, 5, 6—if 6 be indeed distinct from 5?

Taking Dr. Dörpfeld's series I would explain it thus:—(1) Greek Ilium of Roman age. (2) Greek Ilium of Macedonian age, taken by Fimbria in 85 B.C. (3) Greek Ilium of earlier age, taken by Charidemus about 359 B.C. (4) Possibly the Greek Ilium in its earliest form, when the first Aeolic colonists settled on Hissarlik. The evidence of the Hellenic pottery found at Hissarlik (see M. Dumont's *Céramiques de la Grèce propre*, chap. i.) seems to favour the view that we have there traces of the oldest Hellenic life on the site. (5) A prehistoric city. (6) (if distinct from 5) A smaller prehistoric settlement.

The essence of my view on the question has all along been this:—At Hissarlik we have not a thin "topping" of the Greek Ilium, with six prehistoric cities beneath, but remains of the Greek Ilium reaching down far more than six feet, and representing several successive periods of its architectural history; then, below that, a prehistoric residuum. On the other hand, Prof. A. H. Sayce wrote in the *ACADEMY* (November 5, 1881):—

"I should have fancied that the copious illustrations given in *Ilios* would, of themselves, have prevented anyone, however inexperienced in questions of archaeology, from asserting that the remains of the Aeolic Ilium surely cannot cease at six feet below the present surface of Hissarlik."

That, however, is what I do most confidently assert. The evidence on which I rest my belief is that of *Ilios* itself, and of history, now confirmed by that of my own eyes. At Hissarlik I could see only (1) the Greek Ilium of the Roman age; (2) the earlier Greek Ilium, apparently of more than one period; (3) something older still. But this is a case in which the best opinion on the meaning of the ruins themselves must be that of a resident architect and expert, such as Dr. Dörpfeld. Now, I find that Dr.

Dörpfeld confirms me as to my (1) and (3), but has not yet said how far my (2) may be recognised in the three strata immediately below (1).

Meanwhile, let me only say that I desire to put my view on record, to be confirmed or refuted later.

I should like to add a word on a verbal ambiguity which seems to have escaped the notice of some of my learned opponents, with the result of producing some slight confusion of ideas. With reference to Hissarlik, the word *stratum* has been used as if it connoted *city*. Because I have denied six distinct prehistoric cities, I have been treated as if I did not recognise any succession of remains at different depths. My view is that several "*strata*" (since we must use that rather inconvenient word) may, and probably do, belong to the same *city*—viz., the historic Greek Ilium in its successive phases. The inconvenience of the term "*strata*" in reference to Hissarlik is that it suggests a series of regular layers approximately uniform in depth over the excavated area. What we rather wanted was a term which should denote *ages* or *periods* of buildings, without excluding the notion that some portions of buildings belonging to different periods might stand nearly on the same level, and buildings of the same age on varying levels. The force of this remark will be apparent, I think, to anyone who has seen the ruins at Hissarlik.

With regard to the perfectly distinct question as to whether the large prehistoric city (No. 5) is, or is not, the town of Troy as described in the *Iliad*, my view could be briefly summarised by saying that *it may have been the historical prototype, but cannot have been the immediate original*. To speak of the "ruins of Troy," meaning the actual town described by Homer, is misleading. The poet's buildings were fancy-born. This topic will be discussed more fully in the next number of the Hellenic Society's *Journal*.

R. C. JEBB.

#### THE "QUARTERLY" AND THE REVISED VERSION.

Edinburgh: Nov. 29, 1882.

Will you permit me to state that the remarks of mine in last Saturday's *ACADEMY* on recent articles in the *Quarterly Review*, dealing with the text of the Revised Version of the New Testament, were written before the appearance of the current number of the *Quarterly*, and were not intended to apply to the not less able and more temperate article to be found there on "The Speaker's Commentary and Canon Cook?"

JOHN DOWDEN.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 4, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "Gisterian Architecture," by Mr. Ruskin.

7.30 p.m. Aristotelian: "Hume to Kant," by Mr. J. Fenton.

8 p.m. Royal Academy: "Linseed and other Drying Oils," by Prof. A. H. Church.

8 p.m. Victoria Institute: "Assyrian Inscriptions," by the Rev. Dr. O. D. Miller.

8 p.m. Carlyle: President's Address: "The Personal Relations of Carlyle with Goethe," II., by Dr. Eugen Oswald.

TUESDAY, Dec. 5, 8 p.m. Biblical Archaeology: "Houses and Householders of Palestine at the Time of Christ," by the Rev. W. H. Sewall.

8 p.m. Civil Engineers: "American Practice in Heating Buildings by Steam," by the late Robert Briggs.

WEDNESDAY, Dec. 6, 7 p.m. Entomological.

8 p.m. Society of Arts: "The Artificial Drying of Crops," by Mr. William A. Gibbs.

8 p.m. Geological: "Some Recently Uncovered Sandstone Rocks showing Glacial Wear and Scratches at Stoneleigh-Rusthall, near Tunbridge Wells," by Admiral T. A. B. Spratt; "The Mechanics of Glaciers, more especially with Relation to their Supposed Power of Excavation," by the Rev. A. Irving; "Mr. Dunn's Notes on the Diamond Fields, South Africa, 1880," by Mr. Francis Oate.

8 p.m. British Archaeological.

THURSDAY, Dec. 7, 7 p.m. London Institution: "Beethoven's Earlier Sonatas," by Mr. Ernst Pauer.

8 p.m. Royal Academy: "Turpentine and other Volatile Oils," by Prof. A. H. Church.

8 p.m. Linnean: "Tasmanian Plants in South Australia," by Mr. J. G. Otto Tepper; "New and Little-known Collembola," by Mr. G. Brook; "Liehens collected by Dr. Meinay in Eastern Asia," by Dr. Nylander and the Rev. J. M. Crombie; "The Genera and Species of Chalcidinae," by Mr. W. F. Kirby.

8 p.m. Chemical: "The Condensation Product of Phenanthraquinone with Ethyl Acetoacetate," by Messrs. F. R. Japp and F. W. Stoddard; "The Condensation Product of Vananthol," I., and "The Condensation Products of Isobutylaldehyde obtained by Means of Alcoholic Potash," by Mr. W. H. Perkin, jun.; "The Formula of Lophin," by Mr. H. E. Armstrong; "The Molecular Weight of Basic Ferric Sulphate," by Mr. S. U. Pickering; "Certain Brominated Compounds obtained in the Manufacture of Bromine," by Mr. S. Dyson; "The Chemistry of Hay and Ensilage," by Mr. F. Woodland Toms; "The Preparation of Diphenylene-ketone Oxide," by Mr. W. H. Perkin.

FRIDAY, Dec. 8, 8 p.m. New Shakespeare: "Some of the Textual Difficulties in Shakespeare's Early Comedies," by Mr. F. J. Furnivall.

SATURDAY, Dec. 9, 4 p.m. Psychological Research: Introductory Remarks by the President, Mr. H. Bidgwick; Reports by the several Committees, and Discussion.

#### SCIENCE.

THIELMANN ON THE LATIN "DARE."

*Das Verbum "Dare" im Lateinischen als repräsentant der Indo-Europäischen Wurzel DHA.* Von Philipp Thielmann. (Leipzig: Teubner.)

HERR THIELMANN gives us in this work a contribution to the lexicon of the future which, if based on such contributions, will be immeasurably superior to the lexicons of the present. His method is a truly lexicological one, and may be confidently recommended to etymologists, who would often spare themselves and the world many pains if they acquainted themselves with the meaning and usage of the words which they adventure to derive.

The book begins with an etymological Introduction—not, however, complete—giving a *résumé* of the theories which have been held on the relations of *dare* "to give" and "to put." This is followed by an exposition of the difficulties of the problem, among which the author enumerates first and foremost the interconnexion of usage between words of "giving," "putting," and "making" in other languages. Another is what he calls "Umformungen"—transformation of usages by analogy; as, for example, when *dare* "to put" is construed with a dative, the proper construction of *dare* "to give," or, again, conversely when the late Latin *dare ad aliquem aliquid*—a use which should be reserved for "putting"—replaces the dative of "giving." He then sketches the method of his enquiry, which first examines the correspondences of usage between *dare* and *facere* in a particular phrase; and, in default of obtaining information from that, betakes itself to other indications, such as a comparison of corresponding phrases in which a different verb is used, or an examination of the compounds of the verb where they give a clue to the meaning of the simple—e.g., *ex conspectu se abdere* helping us to the meaning of *in conspectum se dare*. Especially instructive are passages like *Sil. It. 7. 592 = Hom. Od. 6. 229 ff.*, where the author is translating from the Greek. In cases where these methods fail us, we must have recourse to the nearest analogy in which the meaning of the word is undoubted. Next, we have a brief historical sketch of the usage in Latin literature.

Poetry shows many more examples than prose, a fact which the author explains by its greater conservatism. The dramatic poets have a large number of instances, of which the large majority are found in the last foot of the iambic verse, forms like *dūbo dedit*, &c., making very convenient endings. Some writers, such as Terence and Horace, frequently avoid the usage by "Umformungen." The examples from Cicero are chiefly to be found in his earlier writings and his letters, a fact to which Herr Thielmann rightly calls attention. Among prose writers, Livy has the usage most commonly. Celsus is singular in using the word freely in the sense of "putting," while avoiding that of "making." Lastly, the Vulgate translation requires special mention from the way in which *dare* is used to render the Hebrew עָשָׂה.

After this Introduction the book proceeds to details. It first treats of *dare* = *facere*, to do or make. This section begins with the periphrastic use. A simple verb is often replaced by *dare* with a verbal or quasi-verbal substantive, or by *dare* with an adjective, adverb, or participle. Thus *motus, cursum, turbas dare*, like the same nouns with *facere*, differ little from *se mouere, currere, turbare* (n.); while *uastum dare, exornatum d., palam d.*, like the corresponding expressions with *facere, curare*, remind us of *uastare, exornare, ostendere*. Passing on to general uses, the author somewhat venturously explains the Plautine phrases *sic datur*, &c., where the word is followed by a blow, like *sic agam*, "That's the way we go to work," instead of "That's what you get." Then comes *dare* with an accusative in the sense of "causing, making," *fidem dare*, which is explained after Munro as "to establish, prove," *fides* being "certainty," *pausam dare*, &c., *fugam dare*, in the sense of "causing," not "taking to flight," and the like. After these come a few phrases like *dubium dare*, which would have been better placed with the other examples of periphrastic *dare*, from which they differ only through their having no corresponding active verb. The third division of *dare* = *facere* is to "produce" (*facere ex se*) of the earth, nature, &c., in phrases like *flammam dare*, and with especial frequency with words denoting sound—*plausum dare, sonitum dare, gemitum dare*, &c. The two expressions last mentioned are very common in verse, but confined generally to certain positions—viz., (1) *dat sonitum*, &c., the beginning of the hexameter; (2) *sonitum dedit*, &c., filling up the last half of the third and beginning of the fourth foot; (3) (in Virgil only) *sonitum* is divided between the third and fourth feet, and *dedere* ends the line in four places. A preference of the same kind is seen in *fit sonitus, fit fragor*, &c., which is regularly found at the beginning of the verse, and is rightly explained by Herr Thielmann as intended to express the suddenness of the sound. A fourth division includes *dare* = *facere*, with an acc. and inf. where the meaning is hard to distinguish from that of *dare* "to give." An Appendix on the Vulgate use and *se dare* with adverbs of manner bring us to the second set of meanings—*dare* = *ponere*, to set. After some preliminary illustrations, among which may be mentioned *foras fieri, proficiscor*, "I begin to make myself forth,"

"I go out," and *proficere*, to "go out," in Commodianus; *facere*, to "go," in Petronius; *facessere*, "to make off," which show the neuter side of the conception, we have *calculus dare*, to "play" a man at draughts (cf. *ψῆφον τυθέναι*), and other examples. Then *se dare* with adverbs and adverbial phrases, in *conspicuum se dedit*, &c. Next comes *dare in*, &c., in which motion to a place is indicated. The most remarkable instances are from Celsus, as already said. *Vela dare* shows the same meaning, "to set sail." Another section deals with juristic expressions in which the word is used with a place of punishment or the punishment itself; in *pistrinum dare, ad bestias dare*. Lastly, Herr Thielmann traces the same meaning of "placing," in a metaphorical sense, in *dare leges* and the like.

This is a brief sketch of an admirable piece of careful and thoroughgoing linguistic work, which has advanced not a little the solution of the difficult problem—what are the relations of the two roots DA "to give" and DHA "to put." It shows conclusively that the meanings of "putting" and "causing, making" existed in Latin in the simple verb *dare*. If it does this at the expense of curtailing unduly the area assigned to *dare* "to give," we must not be surprised. It is almost impossible for a writer to be an advocate and a judge of his own theories at once. This bias has led Herr Thielmann to take an erroneous view of certain phrases, such as that of Lucan, x. 377, and *dare leges*, already quoted, and the passages included in the whole section beginning with p. 124, in which the sense of "giving, granting" is obvious. But his main position remains unaffected and, if stated as I have stated it above, unassailable; and the double meaning of *dare* may now be accepted as a fact of Latin usage. His investigation has further cleared the way by showing implicitly that one of the two alternative suppositions of relationship between the Latin *-dare* and the root DHA "to put," against which I argued in the *Transactions* of the Philological Society, 1880-81, p. 99 (see also ACADEMY, August 23, 1879)—the idea that the *d* in the compounds for original DH was due to their being treated as simple verbs—is untenable also from the side of the meaning. *Dare* and its compounds in Latin are in complete correspondence; and a *dare* "to put" is just as much a part of the language as a *dare* "to give." The question now narrows itself to this: Are we to suppose that an invariable phonetic law of Latin has been violated in this instance, and in this instance alone? Are we to suppose that two words like *dare* and *facere*, from the same root and with a most striking resemblance of usage, as Thielmann's book has abundantly shown—with everything, in fact, to keep them together—have been pulled apart by the unaccountable freak of language? And are we to do this in order to separate meanings which we see are found together in other cases and seem to have a natural affinity? Then farewell to the newly won stability of our science. For my own part, I cannot find anything in Thielmann's book or elsewhere which conflicts with the theory suggested in my paper already referred to, that there was a pair of roots in

Indo-European DA and DHA with much the same meaning; that in some languages the two roots were preserved with differentiated meanings (such as Greek and Sanskrit), and in other languages (such as Latin and Zend) one was lost and the survivor had to do duty for both.

J. P. POSTGATE.

## CORRESPONDENCE.

### THE LANGUAGE OF BIHAR.

Arrah, Bihar, Bengal: Oct. 16, 1882.

I have to thank Mr. Keane for his kind notice of my *Maithili Grammar* in the ACADEMY of August 19, which I have just seen.

The language question of Bihar, the land where Buddha preached and founded *Vihāras*, and the original home of the *Māgadhi Prākṛit*, has risen to considerable prominence in India of late, and has excited no little discussion. While some (including Dr. Hoernle and myself) maintain that *Bihārī* is a language as distinct from Hindi as *Gujarātī* is, and entitled to as distinct recognition as the last from Government, others contend that it is a simple congeries of barbarous Hindi dialects, without a semblance of grammar, literature, or polish.

I do not propose to deal with the question here, and I only write at present to draw the attention of philologists in Europe to the points in issue.

The allegations of our opponents having at first sight an apparent amount of truth on their side, we set ourselves to work to find out whether the dialects of Bihar (formerly called Eastern Hindi by Dr. Hoernle, but now *Bihārī*) have a grammar and a literature or not. As the result of our enquiries, we have found three dialects, spoken by fifty to sixty millions of people, named *Bhojpūrī*, *Māgadhi*, and *Maithili*. The inter-relationship of these dialects, and their relationship to Hindi on the west and to *Bangālī* on the east, were the points to be solved.

With respect to grammar, Dr. Hoernle's *Gaudian Grammar* is now accepted as proving a radical difference between Hindi and the extreme western sub-dialect of *Bhojpūrī* spoken in and about Banāras. The illustration of the remaining dialects has fallen to my share, of which the *Maithili Grammar* is the first instalment. I have also completed Grammars on a similar plan for all the other six dialects and sub-dialects of Bihar. These are being published by the *Bangāl Government*; and the first and third parts—viz., the General Introduction and the Grammar of the *Māgadhi* dialect—are now awaiting the Government press order. The other dialect illustrated will be the standard *Bhojpūrī*, spoken at *Dumrāon*, in the *Shāhābād* district, the town where, according to tradition, King *Bhoja* reigned, surrounded by his nine jewels. The other five are sub-dialects, which need not be detailed here.

With respect to literature, we have found an indigenous series of poets dating from the year 1400 A.D., whose works still survive, in quantity equal to the amount of Hindi literature in existence previous to its resuscitation by the English at the commencement of the present century. This literature is being gradually published by the Asiatic Society of Bengal; and one poem, the "Haribans" of *Manbodh Jhā*, appeared in the last number of its *Journal*. The poems of *Bidyāpat Thākū* (the oldest) and of *Harkhnāth* (the most modern of known Biharī authors) are also included in my *Maithil Chrestomathy*, which will probably be published by the same society before this reaches you.

I am afraid that this letter appears rather egotistical; but my sole object in writing it is to draw the attention of European savans to



a question affecting the welfare of millions, and which they are peculiarly able to discuss. I also wish to show that ample materials will very shortly be available on which they may found their arguments.

We (i.e., Dr. Hoernle and myself) propose to do our best towards summing up and arranging all that we know in the matter, by preparing an elaborate Bihâri dictionary, with copious illustrations from Bihâri literature, and a comparison of every word with (when possible) its Prakrit original, and with its cognate form in Gipsy, and in every other Gaudian language. The prospectus and specimen pages of this dictionary are sent herewith.

While, therefore, we do our best to plead the cause of Bihâri in India, may I hope that the ACADEMY will lend it aid by opening its discussion in Europe? Discussion, we feel sure, is all that is wanted. It will not be difficult to convince scientific men; but the Indian administrator, often overwhelmed as he is with the cares of a large district, has seldom time to analyse intricate questions of philology, and only accepts their final solution after it has been brought again and again to his notice by its being repeatedly presented to him in different forms by different authorities.

GEORGE A. GRIERSON.

#### SCIENCE NOTES.

PROF. HALL, of Dublin, will include in his volume of *Contributions to the Physical History of the British Isles*, which Mr. Stanford is to publish immediately, a dissertation on the origin of Western Europe and of the Atlantic Ocean. Prof. Hall endeavours to prove his theory by a series of charts.

M. LÉON DE ROSNY will shortly publish at Paris the result of an ethnographical tour he made last year in the Dobruška under the authority of the French Government. He has compiled an elaborate map, showing the various elements in the population of every town and village; and he has also brought back more than three hundred photographs, which will be reproduced by heliogravure.

MR. ANDREW PRITCHARD, who died on November 24, was an indefatigable author upon subjects connected with the use of the microscope. So long ago as 1827, he delivered a lecture before the Royal Institution on "The Art of forming Diamonds into Single Lenses for Microscopes;" and in the following year he published a treatise on *Optical Instruments* in the "Library of Useful Knowledge." In 1834 appeared the first edition of his *History of Animalcules*, of which a fourth edition, greatly enlarged and revised, was issued in 1861. His *Microscopic Illustrations*, originally published in 1829-30, also passed through three editions.

#### PHILOLOGY NOTES.

THE following is the list of the courses of lectures that were begun this week at the Ecole spéciale des Langues orientales vivantes:—Literary Arabic, M. Hartwig Darenbourg; Vernacular Arabic, M. Cherbonneau; Persian, M. Ch. Schefer; Turkish, M. Barbier de Meynard; Malay and Javanese, the abbé Favre; Armenian, M. A. Carrière; Modern Greek, M. Miller; Chinese, the comte Kleczkowski; Japanese, M. Léon de Rosny; Annamite, M. Abel Desmichels; Russian, M. Louis Leger; Geography, history, and legislation of Muhammadan States, M. Gustave Dugat; Biography, history, and legislation of the States of the Extreme East, M. Henri Cordier; Hindustani and "Taboule" (? Tamil), M. Julien Vinson; Roumanian, M. Emile Picot. The interests of England in the East are cer-

tainly not smaller than those of France; but what have we to show by the side of this?

AT a recent meeting of the Académie des Inscriptions, M. Renan read a paper upon two Semitic monuments, of which photographs had been sent by M. Reinach, of the Ecole d'Athènes. One was a *graffito*, in Aramaean, from Athens, of the time of Hadrian, but scarcely legible; the other was a colossal head, found at Edessa, to which the people had given the name of "Sarah's brother." On one side of it was the fragment of a Syriac inscription, of the fifth or sixth century A.D., of which only a few words remain.

A FRENCH translation of Prof. Sayce's *Principles of Comparative Philology* has been undertaken by M. E. Iow.

A FRENCH missionary, the abbé J. A. Cuoq, has published (Montreal: Chapeau) a new and enlarged Glossary of the Iroquois Language, with notes and Appendices.

WE learn from the *Revue critique* that M. Danicic has published the first volume (A—O) of an important Serbo-Croatian dictionary.

MR. ROBERT BROWN, JUN., has reprinted from *Archæologia* (vol. xlvii.) a paper which he read before the Society of Antiquaries in March 1881 upon "A German Astronomico-astrological MS. and the Origin of the Signs of the Zodiac." The substance of the paper he has since incorporated in his *Law of Cosmic Order*; but we here have the quaint illustrations of the fifteenth century very skilfully reproduced. Mr. Brown has now satisfied himself that the group of seven human figures do represent the Pleiades, and not the days of the week, as he had at one time thought. It is curious to find the representations of signs thus passing the familiar number of 48 or 49. Pliny says that in his time the constellations were fifty-two in number.

#### MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 17.)

DR. MURRAY in the Chair.—A paper on "The Bosworth-Toller Anglo-Saxon Dictionary" was read by Mr. James Platt, jun. He pointed out the mistake of reprinting the errors of the infant Anglo-Saxon philology of Bosworth's time as food for a generation that has advanced so far beyond it. Unfortunately, as no scholar would link his name to such a work, the editing had had to be entrusted to an untried hand, and the result was that even the matter under Prof. Toller's control was almost as bad as the early part which had been "finally revised" at Bosworth's death, rendering it a work of considerable difficulty to alter it except slightly. The unscientific and chaotic basis on which the dictionary is built up, the treatment of the vowel *e* as *æ* (between *ad* and *of*) and of the consonant *þ* as *th* (between *te* and *ti*), the jumbling together of short and long vowels, the catchwords spelt anyhow, and many of them in various ways, with full references to each, and no indication of their respective value, age, or dialect, the introduction of mere inflections and phrases as catchwords, and even of words that do not occur in Anglo-Saxon, solely in order to tell us so! the contradictions and false references—were all criticised and exemplified. The ignorance shown by the dictionary in Anglo-Saxon grammar and the cognate Germanic languages—in fact, in comparative philology generally—was illustrated by a number of amazing examples. It appeared that in some cases the dictionary assigned wrong genders to nouns, when its own quotation clearly showed their incorrectness (e.g., *andlifen* fem., given as neut.), and made numerous other blunders, such as making a nominative *cuccon* to the accusative *cucconne* of the adjective *cucu*, nominatives feminine *gefe*, *håbe*, out of oblique cases *gefe*, *håbe*, an infinitive *gemiltan* from third person *gemilt*, connecting *abwocunum* with Sanskrit *abhi*, *ëc* with German *ewig*, *gråtan* with Icelandic *grautr*, &c. It was then shown that numbers of words were given with no quota-

tion or reference, and that numbers of others were omitted altogether. Other miscellaneous criticisms and remarks closed the paper, the most conspicuous being the explanation of the law of Germanic prefix accentuation (i.e., that the prefixes bore the stress before nouns and adjectives, and were unaccented before verbs), with full proofs that *th* is a prefix, as in *arisan*, was short *a* and not *ä*, as often marked. Mr. Platt also noticed that Cockayne's criticisms and corrections of Bosworth's old dictionary had not had much effect on the new—which we hope will not be the case with Mr. Platt's paper.

ROYAL ASIATIC SOCIETY.—(Monday, Nov. 20.)

SIR BARTLE FRERE, BART., President, in the Chair.—A paper was read by the Rev. James Sibree, Jun., on "Malagasy Place-Names," in which he pointed out that the coast nomenclature shows, naturally, the parts taken by the Portuguese, the English, and the French in its discovery, while at the same time it retains some traces of a very early Arabian civilisation. Mr. Sibree mentioned the various names given to the island by natives and foreigners. The native names he showed to belong, as a rule, to the Malayo-Polynesian stock of languages, some of the more obscure ones being probably relics of an aboriginal race. The names applied to the various geographical features of the island were then dwelt on, particularly those referring to the mountain ranges. Many examples were given showing how strikingly descriptive these were of natural features—height, prominence, bulk—including also the ideas of mystery, dread, inaccessibility, &c., and giving, too, the appearance of various of the hills, as rocky, bare, wooded, &c. Many mountains, Mr. Sibree added, bear the names of animals and of birds; others are known by personal names. The river and lake names were then noticed in the same order of classification as that of the mountains. To these were added the names of the towns and villages.

BROWNING SOCIETY.—(Friday, Nov. 24.)

THE REV. J. LL. DAVIES in the Chair.—The first paper, by Mrs. Owen, was called "What is 'The Flight of the Duchess'?" While offering an interpretation of the poem, Mrs. Owen disclaimed any assumption of her theory being conclusive, and acknowledged that the poem was perfect as a romance. The Duke, the Huntsman, the Duchess, represent collectively the complicated and contradictory whole which we call ourselves; individually, the gross self, the better man in us, and the soul. What we tell our friend is the story of our own life, with its diverse influences, its spirit-flights, and earth-bound nature. "The great wild country" pictures the dreariness and far-stretching sadness of a self-absorbed life. In the Huntsman we have the simple human nature that may either rise with the Duchess or fall with the Duke. For ages, Self has been idolised—"I must see this fellow his sad life through." But between the Huntsman and the Duchess is more affinity; the spiritual perceptions which may be dim at first will grow keener, and in the far future he will "get safely out of the turmoil, and arrive one day at the land of the Gipsies, and find my lady." The Gipsy-deliverer is Love, which draws the soul away from the self with which it has in vain tried to be satisfied.—The second paper was by the Rev. J. Sharpe, on "The Songs in 'Pippa Passes.'" Some of the songs are simple, and their relation to the characters of the drama is easily seen; two, at least, are obscure—viz., the lines which Phene recites, and the last of Pippa's songs. Pippa's morning hymn strikes the poem's key-note. All events, even the most minute, are ordered by God's Providence. As each link in the chain of causes is necessary, each is equally important. The result of this belief is that Pippa seems herself "just as great, no doubt, useful to men and dear to God," as the four happest in Asolo. But the old difficulty arises, How shall we reconcile the injustice of life with this belief in an all-directing Providence? Pippa herself supplies the answer; the victim of injustice; of gentle birth, yet reared as a peasant; heiress of great estates, yet doomed to unremitting toil. God has given to her, however, to effect in her single holiday a more glorious work than rank or wealth effect in a lifetime. The verses which Phene recites to Julia have a primary and secondary meaning—(1)

describing the actual relation of Lutwyche to Phene and Jules; (2) involving the theory of contraries, which found favour with many mystical philosophers. Lutwyche, determined to avenge himself on both Jules and Phene, has examined the whole subject of hate to see how he might best gratify his hatred, and has concluded that there is no such hate as that which injures the soul through its purest affections. Love, in its innermost essence, is closely connected with Hate; love finds its expression in terms of hate, as when a mother calls her child "a little rascal." The feeling is deepened by contrast. The passion of love is speedily changed to hate. Hate is never so powerfully exhibited as by love. There is no such hatred as the hatred of self that springs from love. Thus love borrows aid from hate, and hate is most fully seen in love. Lutwyche puts this philosophy into practice by (1) proposing an act of apparent love to Jules—i.e., helping him to a peerless wife; (2) by acting as though in hatred to Phene, by exposing her to the rage or even the violence of Jules, in both cases acting by contraries. Pippa's last song represents a child in a wood. Shut in by the wood, he fancies he has exhausted all knowledge when he has become acquainted with the outward form of the few things round him, wholly ignorant of the boundless universe outside. He is thoroughly familiar with the changes of the moon, and fancies he has exhausted the whole science of astronomy. But God takes him; and a whole world of knowledge of which he had never dreamed opens upon him. This song describes a mental condition similar to the Bishop's, who has little knowledge of spiritual truth, is thoroughly familiar with the moon (the Church), but has not made out the sun (God).

### FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

*Le Livre de Fortune.* Recueil de deux cents Dessins inédits de Jean Cousin. (Librairie de L'Art.)

THE short notices which have already appeared in the ACADEMY regarding certain drawings by Jean Cousin now appearing in the weekly numbers of *L'Art* have not, we think, attracted sufficient attention to the very interesting discovery which was made a few years ago in Paris by M. Ludovic Lalanne.

M. Lalanne informs us that, when examining the various MSS. preserved in the Library of the Institute, he laid his hand upon an unpretentious volume which had long been unnoticed, and found, to his agreeable surprise, that it contained some two hundred drawings, chiefly in pen, belonging unquestionably to the French school, of high artistic merit, which further investigation showed to be, with very few exceptions, by the same hand, and that the hand of the celebrated Jean Cousin, who has been fitly distinguished as the originator of the French school of painting—one who, "by grandeur and purity of design, brilliancy of colour, and fertility of imagination, created a type which no one of his rivals could attain, and none after him could imitate."

And yet there are few whose influence was so great who have been really so little known. Of his works in any class, comparatively few authentic examples have been preserved to us, though one after another his biographers have spoken of them as numerous; while of his life, the facts recorded have been singularly few and occasionally contradictory. In England, at least, the meagre account of Bryan comprises nearly all that has been known, and those who have pursued their researches further have met with statements impossible to reconcile. Thus one biographer tells us (and in this he is probably right) that Cousin was born at Soucy about the year 1500, and that he died in 1590—but is

careful to add that both these statements are doubtful; another, misled by the fact of his alliances with the family at Monthard, erroneously fixes on that locality for his birthplace, and, possibly confounding him with another Jean Cousin, prior of the convent of St-Pierre-de-Blay, gives the year of his death as 1462. He marries his second wife, according to one, in 1537, and dies, as we learn from another source—this time, we hoped, finally—in 1530.

And yet Cousin's history is, or ought to be, sufficiently well known. The first account which bears evidence of any careful investigation was that presented to the Historic and Natural History Society of the Yonne, at Auxerre, in 1851. It is also the fullest and most complete which has yet appeared, though its main facts have been incorporated into the *Nouvelle Biographie* of 1855, and form the groundwork of the essay of M. Firmin-Didot in 1872.

There is, or was until quite recently, as M. Deligand, the author of the account referred to, informs us, a family living near Tours bearing the English name of Bowyer. An ancestor of the name, one John Bowyer, settled in France about 1422-30, in the reign of Charles VII., and died there in 1470. His son, Henri, became possessed of the seigniorship of Monthard; Henri had a son, Estienne, born, probably, about 1500, and a daughter, Marie, born a few years later; this son, Henri, was again succeeded, first by his son, Simon; and next by his second son, Estienne, who, born somewhere about 1525, became possessed in his own right of the seigniorship of Jouancy, and held with other titles that of "Maître Apothicaire," at that time a title of honour; although, as the author quaintly remarks, it was made somewhat ludicrous in after-days by Molière. In 1552, this "Maître Apothicaire" married Christine, a daughter of Jean Cousin by his second wife.

Turn we now to Jean Cousin. Born of poor parents at Soucy, about the year 1500 (the exact date is not known, since the registers of the "bailliage" of Sens do not go back earlier than 1539), he early acquired reputation by his extraordinary talents; and, aided no doubt by high personal qualifications, at a time when social prejudices in favour of birth and family were much more powerful than in the present day, was able to form matrimonial alliances much above what his original position in life would have warranted. His first wife, Marie, was the daughter of Christopher Richer, secretary to Francis I., and sometime ambassador in Denmark; his second wife, Christine Rosseau, was the daughter of the chief magistrate of the "bailliage." By her he had one child, also named Christine, the Christine who married Estienne Bowyer, above-mentioned; and for his third wife he married the aunt of Estienne, that is, the above-named Marie Bowyer. The descendants of Estienne Bowyer and Christine were, when this account was given, settled at Petit Bois, near Tours, still retaining in their possession no less than five family portraits by the hand of Jean Cousin.

It would occupy too much space to enumerate the entire list of works which may be unhesitatingly accepted as by Jean Cousin. He was not only a painter of portraits, for there remains in the Louvre a large and important composition upon canvas—"The Last Judgment"—painted by him for the convent of the Minimes at Vincennes. It has been engraved by Pierre Jode in 1602, in twelve plates, the whole forming the largest print in existence, larger even than Dürer's "Triumphal Arch of Kaiser Max," which measures eleven feet by ten, and by the side of which Hans Burgmair's "Triumph of Maximilian" is but a little thing.

He engraved on copper. He has also left numerous wood-cuts, illustrations to Aesop's Fables and to the Poems of Ronsard, &c. His

books on perspective and on portraiture, embellished with his own drawings, still exist. To Jean Cousin, it is now believed, and with good reason, the world owes the miniatures in more than one lovely Book of Hours; and we are strongly inclined to assign to his cunning hand the designs and exquisite scroll-work in a volume the borders of which were engraved by Geoffrey Troy in 1525; the resemblance to certain authentic works on glass by Cousin can hardly be accidental. In sculpture, too, he stood pre-eminent. There is no finer example of its kind in Renaissance than the beautiful tomb of Louis de Brezé in the cathedral of Rouen, erected to the memory of her husband by Diana of Poitiers. Portrait busts and bronze medallions exist of Francis I. and Charles V. of Spain; and a statuette in ivory, nearly fifteen inches high, a figure of St. Sebastian, is yet preserved.

But Cousin's greatest renown was as a painter upon glass. In this it is not too much to say that he was unrivalled. Among his best-known works are the windows in the churches of the Jacobins and of St-Gervais at Paris, and in La Sainte Chapelle at Vincennes, which latter have been copied by M. Lasteyrie for his folio work on French glass-painting. But finer still are the celebrated windows in St-Patrice at Rouen—an allegorical representation of the "Triumph of Grace." It was M. Langlois to whom the honour must be assigned of being the first to discover here the work of Cousin; and though, as we must reluctantly admit on the authority of M. Firmin-Didot, no documentary evidence can be referred to in support, there is the stronger evidence of similarity of style, extending—for we know the windows well—even to the minutest details, such as the treatment of the hair in his male figures—and there need be no further hesitation as to whom the creation of these beautiful works in glass-painting should be attributed. There was no other artist of the time who could have drawn the naked figure so perfectly, or, in the clothed, could have so admirably disposed his draperies; while certainly he had no rival who could have designed the most interesting and spirited figure in the whole composition, the conception, so rarely met with, of Death as a female. Of this, we may add, the outline engraving after a drawing by Mdlle. Esperance Langlois gives a truthful and accurate representation.

A few words as to the drawings, especially those now in course of reproduction by M. Lalanne. It is singular that, until this recent discovery, so very few original drawings by Jean Cousin have been recognised. Twenty or twenty-five, of which two are in the British Museum (there are three catalogued, but one is manifestly spurious) and others in the Louvre or in private hands, exhaust the list; possibly some of these are questionable, though the peculiarity of his touch, which we think is clearly reproduced by M. Lalanne, is sufficiently distinctive. We anxiously await some further remarks upon this discovery. Is it not really a re-discovery? There is a passage in Lenoir's *Musée des Monuments français*, respecting a MS. volume containing, not two hundred, but sixty drawings by Jean Cousin, a "Book of Fortune," with explanations and French verses, to which he adds: "Ce manuscrit rare et précieux appartenait à M. le Boufflers. Depuis la mort de ce poète aimable, on ignore dans quelles mains il a passé." The number of the drawings, sixty and two hundred, does not agree; but Lenoir acknowledges that he himself had never seen the book, for he does not even know whether the drawings were coloured: an error, therefore, is possible, and this volume of which we write may be the same as that which disappeared a hundred years ago.

C. H. MIDDLETON-WAKE.



## CORRESPONDENCE.

## BEWICK'S TECHNIQUE.

Mr. J. M. Gray, in his review of Mr. Thomson's *Life and Works of Bewick* (ACADEMY, November 11), says:

"There is one point connected with Bewick's technique regarding which we should have been glad of more definite information. At p. 88, we are informed that he executed certain engravings on metal by a peculiar method, which has been fittingly styled 'wood-engraving on copper.' We might reasonably have been furnished with such details as would have enabled us to appreciate the appropriateness of the phrase: . . . judging from the example reproduced at p. 89, the result which he obtained does not materially differ from that which is yielded by a plate executed by the ordinary union of engraved and etched lines."

The nature of the experiments which Bewick made in what is better called "etching in metallic relief," or, as the Messrs. Dawson prefer, "typographic etching," is very clearly explained in chap. ix. of Chatto and Jackson's *History of Wood-Engraving* (ed. 1861), and so also is the difference between these experiments and the practice of Blake to which Mr. Gray refers:—

"The plate is first covered with an etching ground in the usual manner, and to this ground an outline of the subject is transferred by pressing the plate with a pencil drawing above it through a rolling press. The engraver then proceeds to remove with his etching point, or some other tool, as may be necessary, all such parts as are intended to be white. When this process, which may be termed *reverse etching*, is completed, the parts intended to be white are corroded by pouring aqua-fortis upon the plate in the usual manner, while the lines which represent the object remain in relief."

This method, the writer proceeds,

"was tried by Bewick, and also by the late Robert Branston; but they did not succeed to their satisfaction, and none of their productions executed in this manner was ever submitted to the public."

It is clear from this that the term "wood-engraving on copper" is not at all "fittingly" applied to the process. For not only is copper used in place of a block, but an acid is employed instead of the graver. The only engravings to which such a term can at all fittingly be applied are those which were executed upon *type-metal* in relief by Anderson, the first wood-engraver of America, and by one or two others in their earliest efforts. These really were cut with the graver after the manner of a wood-block, and must have been produced at great expense of labour and time. But the whole aim of the experiments of Bewick and others was, as Jackson tells us, "to save the time necessarily required to cut out all the lines in a wood-engraving."

There is some confusion upon the point, which may have arisen from the fact that Bewick did execute some works on copper. The large "Kyløe Ox" and the plates for Consett's *Tour in Lapland* (1790) at least may be cited. These are of a somewhat remarkable character (the plates for the *Tour* in particular). But they are not "experiments" in metallic relief, or in what Mr. Thomson calls "wood-engraving on copper;" they are simply awkward attempts at copper-engraving by a hand accustomed to wood. Bewick himself is silent on the subject of his experiments in relief-etching, and of his work for the *Tour in Lapland* he says simply that it was done "on copper at a low rate."

I have been unable hitherto to get sight of Mr. Thomson's book. But, coupling Mr. Gray's remark, that the specimen given looks like an impression from a copper-plate (which it would not do had it been engraved in relief), with Jackson's assertion that Bewick published no results of his experiments, I am tempted to think that

the author of this new *Life* may have fallen into some confusion between these early attempts to engrave on copper and these "experiments" in "relief-etching." In that confusion he has the company of Messrs. Redgrave and Bryan, whose dictionaries, when they come to speak the one of the *Tour* and the other of the "Kyløe Ox," are alike hazy and insecure. At least I may hope that this note upon Bewick's technique, following hard upon Mr. Gray's question, may not be without interest.

In correction of the foregoing remarks, I may add that Bewick gives an account of an "experiment" in engraving, which may possibly have been an "etching in metallic relief," or it may have been a veritable "wood-engraving on copper," such as Anderson cut upon type-metal.

In 1801 (*vide Monthly Magazine*, May 1822) he engraved a "five-pound note" for the Carlisle Bank; and, in doing this, hoping to prevent forgery, it was his object "to make the device look like a wood-cut." "In this," he says, "though a first attempt," he succeeded, "and the number of impressions wanted were sent to Carlisle." Possibly Mr. Thomson's work has information as to the technique of this bank-note. It can hardly be the "experiment" which Jackson tells us of, and which was "unsuccessful." ERNEST RADFORD.

PS.—I have at last got a moment's sight of Mr. Thomson's book. It seems that the confusion which I suspected does in fact exist. The specimen engraving on p. 89 does, indeed, simulate a wood-cut, and was probably executed in the same manner as the bank-note "made to look like a wood-cut" to which I have referred. The plates to the *Tour in Lapland* which are spoken of in the same connexion are, as I have said, of a totally different character. These last were executed in 1786; and Bewick tells us himself that his first attempt to engrave copper so as to look like wood was not made till 1801.

## THE SOCIETY OF BRITISH ARTISTS.

THERE is a marked improvement in the exhibition of the society which opened to the public on Monday last, as compared with its two last winter exhibitions. There is less rubbish, and a higher average of merit. In landscape, in particular, there are many works of unusual excellence. Mr. Edwin Ellis has eight pictures, all characterised by his invariable freshness and vigour. Most of them contain admirable representations of the swirl and motion of sea-waves, but not a few, to our thinking, are marred by the fantastic blackness of the cliffs or rocks in the middle distance. "Running for Shelter" (45) is a fine study of waves, and in "Penberth Cove" (136) there is a masterly piece of foreground. The sky and figures in "Pilchard Fishers" (499) also deserve notice. Mr. Haynes King has a careful "Study on the Coast" (53), and in "On Dartford Heath" (151) Mr. Alfred Glendenning, jun., sends an admirable late evening or twilight effect. Mr. John Whipple's "Pebble Pickers, Bude, Cornwall" (275), is noticeable for the firm painting and excellent drawing of the rocks in the foreground and the distant cliffs. Mr. Caffieri's "Back of Hurley Lock" (294) is clever and pleasing in colour, but too "painty" and indefinite to be altogether satisfactory. There is a careful and truthful foreground in "The Ebbing Tide, Coldingham" (343), by Mr. J. W. McIntyre. Mr. Wyke Bayliss in "At the Cathedral Door, Bayeux" (352), sends a good specimen of his rather "woolly" and uncertain style of architectural painting. In figure subjects the exhibition is rather strong. Mr. W. H. Bartlett's solitary contribution, "Mia Bella" (376), is a firmly painted head; and Mr. Marsh, who also has but one picture, sends a very admirably drawn and

agreeably coloured study of a fisher girl, called "The Lass that loves a Sailor" (267). Mr. Glendonie has a capital little picture of "The Student" (62); and Mr. W. A. Breakepeare seems to us to have made a great advance in his picture of "Une marchante Enfant" (615). The pose of the figure is singularly graceful and natural, the face is admirably painted, and the whole picture is very pleasing. His other work in oils, "A Little Housewife" (118), is also a good piece of colour. Mr. Haynes King's *Granny's Story* (196) deserves attention for the truthfulness of the old woman's face and figure; and we must not omit to mention Mr. Hayllar's clever heads. Some of the water-colours are of unusual merit. Foremost among them is Mr. Carl Haag's "At Thebes (Past and Present)" (751)—a masterly piece of drawing, characterised by even more than this admirable painter's ordinary power of colour. The subject is an extremely difficult one, and Mr. Haag may be congratulated on the complete success with which he has treated it. Mr. G. S. Walters has a skilful sketch entitled "In the Harbour at Littlehampton" (702); and Mr. Bernard Evans several careful and pleasing pictures of Welsh scenery, among which a large study of "The Mountain Side: near Barmouth Junction, North Wales" (653), may be specially noted for the excellent distance. Mr. W. Ayerst Ingram sends a study, "At Close of Day: Penzance" (663), which possesses many points of merit.

## NOTES ON ART AND ARCHAEOLOGY.

WE hear that the "Novar Madonna" of Raphael, formerly in the Munro collection, has crossed the Atlantic and found a temporary home in the Metropolitan Museum of Art at New York. There is little chance that it will ever come back to us.

M. DE NEUVILLE, the celebrated painter of battle-scenes, has received a commission from the English Government to paint the taking of Tel-el-Kebir. He was present at the review held by the Queen, and he has already made a number of sketches for his work, including one of Sir Garnet Wolseley at the head of his troops.

THE Royal Society of Painters in Water-Colours (upon whose members the Queen has now been pleased to confer diplomas signed by her own hand) will open its twenty-first winter exhibition of sketches and studies on Monday, December 2. The private view is to-day. The Grosvenor Gallery, the exhibition of animal paintings at the Fine Art Society's, and Messrs. Gladwells' winter exhibition in Gracechurch Street will also all open next week.

A LOAN exhibition of Italian art is to be opened in the Corporation Galleries, Glasgow, on December 22. Among the contributions there will be—from the Queen, the Cellini Shield, several bronzes, and examples of Italian arms; from the Duke of Buccleuch, a fine series of prints by Marcantonio Raimondi, Agostino Veneziano, and other early Italian engravers; and from Mr. Malcolm of Poltalloch, fifty drawings by Italian masters, selected from his collection. Mr. J. C. Robinson has undertaken to illustrate fully the subject of Italian medals; and Sir Robert Hay has lent examples of decorative armour by Negrolini and that other great armourer who executed the Cellini Shield. Many other well-known collections have been laid under contribution to fill up the exhibition, the nucleus of which will be supplied by South Kensington.

THE principal drawing a year or two ago at the exhibition of the Institute of Water-Colour Painters was Mr. Gregory's "Last Touches." A dissatisfied artist was in the foreground, tilting back in his chair, bored with the failure of what

he wanted to be perfection. The "touches" would not be happy ones. Behind him, a young woman, in evening dress, and fan in hand, stood with her back to the fire, awaiting the artist's pleasure to fulfil with him some evening engagement. Mr. Gregory has lately finished a cabinet picture in oils, in which the incident of the foreground is omitted, and the whole force of the work is concentrated on that which, with slight variations, was the background of the earlier work. The quite agreeable young person who stands with her back to the fire, the pretty mantelpiece, the dignified apartment, with here its vivid illumination and its cosy gloom, now constitute the theme. It is a modern character, modern life, and a modern interior treated with frankness and skill—treated with a vigour of conception and a delicacy of hand such as cannot easily be matched in contemporary painting. Mr. Gregory has been now for some years recognised as among the most individual and best-equipped artists; and it is not possible that the high honours of the profession can be long withheld from the doer of his brilliant work. The new picture is worthy of the artist who painted "The Rehearsal" in last year's Grosvenor, and whose portrait of Miss Galloway was among the most extraordinary successes of the previous season. As long as the themes of modern life—sometimes even of the life of Bohemia—can be treated with the artistry which Mr. Gregory displays, it is idle to deny their applicability to the best purposes of contemporary painting.

M. PAUL MANTZ has resigned the post of Director of Fine Arts; and M. Falguière, the sculptor, has been elected member of the Académie des Beaux-Arts.

A COMMITTEE has been formed in Paris for the purpose of organising a series of artistic conferences to be held on Sundays in the Louvre and Luxembourg Museums. It is to be wished that something of this sort could be tried in England. Sunday lectures at the British Museum and National Gallery would be a boon to many persons who find it hard to get through an English Sabbath. But we must open our galleries first before we can have lectures in them. The first conference will be held at the Louvre next Sunday at 10 a.m.

We have received early copies of the Christmas numbers that will be published next week of the *Graphic* and the *Illustrated Sporting and Dramatic News*. With Mr. Millais' large plate of "Little Mrs. Gamp" everyone is now familiar from the shop windows. The general verdict is that it is too squat; but this is really a tribute to the artist's naturalism. In his pictured story of "Mr. Oakball's Winter in Florence," Mr. Caldecott is quite at his best. Of the letterpress, we have been most pleased with the sort of supplement which describes the process by which the *Graphic* is produced. The other Christmas number is strong in its stories, which are short and good. The coloured plate is excellently printed. Indeed, we never cease wondering at the perfection to which this art has been brought.

THE *Magazine of Art* is particularly rich both in matter and illustration this month. To begin with, we have a fine stirring ballad of Elizabethan times by Mr. Gosse, telling of the "Cruise of the Rover," and how its gallant Devonshire crew fell at last into the hellish jaws of Spain. Next, Mr. Monkhouse, while describing some interesting pre-Raphaelite pictures in the possession of Mr. Trist at Brighton, enters upon a little dissertation regarding the meaning of pre-Raphaelism. "Few artists," he writes, "have so completely woven the actualities of life into the fabric of their fancy as D. G. Rossetti." Hogarth's house and tomb form the subject of a pleasant article by Mr. Austin Dobson. Prof. S. Colvin writes of the

wax bust of a lady at the Lille Museum attributed to Raphael; and Julia Cartwright discourses on the Nativity in art, and the many ways in which it has been represented.

IN the *Revue des Arts décoratifs* M. Edouard Garnier continues his admirable "Conseils pratiques" addressed to painters on pottery and porcelain. The wall-papers at the exhibition of the Union centrale form the subject of an interesting and well-illustrated paper by MM. V. Poterlet and P. Rioux de Maillou. The illustrations of this valuable periodical, both in and out of the text, are numerous and of a high class.

M. BAUDRY publishes to-day the first part of *Les Meubles d'Art du Mobilier national*, a series of engraved folio plates of about one hundred and sixty of the finest specimens of furniture, bronze, vases, &c., preserved at the Garde-Meuble and in the chief national museums. The text is by M. E. Williamson, Conservateur du Mobilier national. The subscription price of the complete work is 200 frs.

### THE STAGE.

#### "THE SILVER KING" AT THE PRINCESS'S.

THE London world contains people who are too exquisite to enjoy a strong drama. To them the height of comedy is Mr. Bancroft's happy fooling among Mr. Robertson's milk-jugs. By them the productions at the Princess's are readily classed with those at Drury Lane—both are realistic—but a play at Drury Lane under a *régime* of sensation is, in truth, a play at the Princess's with the brains left out. Drury Lane, then, does not often merit the consideration even of the most tolerant of the true students of the stage (except when pantomimes are going); but at the Princess's there is always the interest of a strongly constructed and tersely told story, and sometimes, to boot, the interest of purely literary work. We do not, to speak frankly, find the purely literary touch so evident in "The Silver King" as it has been before now; but, details apart, the true dramatic art is sufficiently shown by the closely compacted tale which holds the attention from the first rise of the curtain to its last fall.

The story counts for so very much that, even if the daily papers had not been beforehand in telling it, we should hardly tell it with fullness here. Suffice it to say that its main theme is to be found in the adventures of a single character, who is falsely suspected of having done to death an old rival of whom he was confessedly jealous. The man not only is suspected by others, he suspects himself; for, on recovering from a drunken fit that followed on an attendance at what either Lord Palmerston or Lord Beaconsfield used to call "our Isthmian games," he finds himself surrounded by the signs and the hints that no other than himself can have been the murderer of the dead man lying there beside him. Eventually, after long years, and when the despondent fugitive has become rich with all the treasure of a silver mine, evidence is forthcoming that fixes the guilt in the right place. It is then for a while a desperate struggle of proof between the man who was really guilty and the man whom the public had believed to be. But in a great drama of incident it would never be suitable that the struggle should end in the innocent party having the worst of it; and, moreover, Messrs. Jones and Herman have arranged their whole play so ingeniously that the happy end is not only pleasant to the audience but is in true accordance with the claims of probability. The work, though it is not exceptionally rich in delicacy or novelty of characterisation, abounds in *dramatis personae* who are natural and are vividly presented; and

the writers follow Mr. Sims—though they do not prove themselves always up to him—in a useful knowledge of many kinds of life. But they have seen the society of the prosperous, and they have seen Rotherhithe.

One detail in the construction of the piece ought to be spoken of before we pass to the acting. The first scene has been said to recall the first scene of the "Ticket of Leave Man," but it recalls it "with a difference." Each scene takes place at a house or garden of public entertainment. In each there is a detective. The young man who loses his money in the present piece may recall, we think, the "Green Jones" of Tom Taylor's, and the marine store dealer of benevolent aspect but unreliable character may suggest "Melter Moss." But there the resemblance pretty well ends. The story is absolutely different; and it is very easy—if a critic's first thought is how to be ingenious in making up "a case"—to discover likenesses, to discover coincidences. But to come to the acting. The burden of it falls on Mr. Wilson Barrett, who has the most arduous and the most varied part he has yet assumed. He is, of course, the man who was wrongly suspected, and many are the variations he contrives to play on the one theme of a terrible and an unjust suspicion. He has gained greatly in power. He is often powerful—he is so especially in the scene by himself in the inn chamber; and he is often pathetic. In fact, here, in a most difficult character, is an actor of extreme capacity. Perhaps it is only because of the sharpness of the contrast his own skill has created that we like him never better than in the effective scenes in which, to detect the true criminal, the criminal who was wrongly suspected assumes the guise of an imbecile. This is a remarkable study from Nature—the imagination alone, Mr. Wilson Barrett will allow us to assume, has been drawn upon for the due expression of a murderer's remorse. But Mr. Willard plays the real villain, who at first managed to persuade Wilfrid Denver to consider himself guilty. On the stage it is Mr. Willard's mission to play villains who have no redeeming point. He plays them perfectly, but perhaps he is rather to be pitied than congratulated. Such a surfeit of wickedness in his public career must compel a man, by the force of sheer reaction, to an absolute monotony of faultlessness the moment he leaves the boards. Mr. George Barrett plays a homely part—that of a faithful retainer—with sense of pathos and sense of comedy. Mr. Clifford Cooper is excellent, and especially in his make-up, as the marine store dealer. But indeed all the parts are well played. A pretty little girl—a little Miss Clitheros—speaks and acts without any air of effort as the daughter of Denver and his devoted wife. The devoted wife is Miss Eastlake, who not only looks the part exquisitely, but has, in an unusual measure, the gift of clear and telling and pathetic utterance. The public has now accepted with heartiness the stage-work of a lady whose qualifications for the parts she at present fills have been evident from the day of her first appearance. "The Silver King" has attained, in its own kind, a distinguished success.

### STAGE NOTES.

"IOLANTHE; or, the Peer and the Peri," has at last come out at the Savoy Theatre. The plums of Mr. Gilbert's dialogue are somehow apt to get into the papers almost before the piece is fully known, and by this time a good many have been published. It appears to be the general opinion that the triumph which was achieved by "Pinafore" and "Patience" will scarcely be matched by the new play. The



subject is not quite so happy as in either of these, and perhaps the music is not quite so taking. Nor has Mr. Gilbert struck any new vein which hereafter he may hope to work profitably. His reputation is not enhanced, but then it is not diminished, by the new play. His satire often takes an excellent direction. After the praises that in popular literature have not seldom been lavished on the virtues of the poor, it is very cheering to be told, to the accompaniment of Mr. Sullivan's music, that:

"Hearts as pure and fair  
May beat in Belgrave Square  
As in the lowly air  
Of Seven Dials."

We cannot consider the new bill at the reopened Strand Theatre worthy of a playhouse which aims to take high rank even among playhouses of the lighter entertainment. The *opéra comique*, or whatever it may be styled, has catchy music, but little that is original; while the comedy of "The Heir-at-Law" wants acting like the late Mr. Compton's to carry it off as an artistic success. Compton was one of our most admirable comedians, and his Pangloss among his best parts. Mr. J. S. Clarke, with his abounding grimaces and his ready resource, is a comic actor. There is a world of difference. The Strand should shortly give us an amended programme.

THE *New York Critic* has a most unfavourable, not to say spiteful, article on Mrs. Langtry. An elaborate comparison is drawn between her reception in America and a particular scene in "Pericles Prince of Tyre;" and allusions are made to Venus Callipyge, "the garb of Aphrodite," and "leg-pieces." The editors of the *Critic* are, we believe, both of the same sex as Mrs. Langtry.

## MUSIC.

## RECENT CONCERTS.

THE first concert of the Borough of Hackney Choral Association was given at the Town Hall, Shoreditch, last Monday evening. The programme included several features of interest. Gade's short cantata, "Christmas Eve," for alto solo, chorus, and orchestra, is a charming work, in which there is quality if not quantity, and simple, graceful, and original music. The orchestration is highly effective; in addition to the usual orchestra, the composer employs trombones, tuba, and harp, not to make a loud noise, but to give colour and to obtain variety of effect. The solo part was sung in a pure and sympathetic manner by Miss Damian. Her voice is of excellent quality, and has been well trained. Mendelssohn's 42nd Psalm was next performed, and this deservedly popular work was given with great delicacy and spirit. The soprano solo part was well interpreted by Miss Edith Millar, and the quintet most charmingly rendered by Miss Millar and Messrs. Beckett, Raynham, De Lacy, and Tinney. Brahms' "Song of Destiny" (one of the composer's grandest inspirations) was magnificently sung by the choir, and the important orchestral accompaniments played to perfection. Brahms is not always inspired; but, when writing this work, he must have felt something of the "perfect abandonment" of which Wagner speaks in his letter to M. Villot. The programme included a novelty—Beethoven's "Sacrificial Hymn" ("Opferlied," op. 121b), for alto solo, choir, and orchestra. Fr. von Matthison's short poem evidently made a great impression on Beethoven; he set it twice to music—as above, and also as a song with piano-forte accompaniment. In his sketch-books there are many traces of these compositions, extending over a space of nearly thirty years.

The "Opferlied" is short and very simple; not such a work as the advanced *opus* number would perhaps lead us to expect. The solo part was taken by Miss Damian. We have still to notice "Voi che sapete," well sung by Miss Edith Millar; "Quando a te lieta," charmingly rendered by Miss Damian; and a fine performance of Beethoven's fourth symphony. Mr. Prout evidently likes to send his audience away in a good humour, and for this purpose could not have made a better selection than Auber's sparkling overture, "Le Dieu et la Bayadère." With the exception of a few passages in which the altos and tenors were not altogether at their best, all the performances were thoroughly good, both as regards choir and orchestra. At the second concert, January 22, 1883, Mozart's music to "King Thamoz" will be performed for the first time in England.

Mr. Geaussen gave the first concert of his second season at St. James's Hall on Thursday, November 23. The choir is an excellent one, the voices are pure and bright; and, with such good material, the conductor ought to accomplish great things. Bach's cantata, "O Light Everlasting," was, however, not well rendered. With only piano and organ accompaniment, it loses much of its effect—still more when there is not an *entente cordiale* between conductor and performers, vocal and instrumental. Mendelssohn's cantata for male voices, "To the Sons of Art," went very well, and so did all the part-songs. The programme announced "the impossibility of allowing *encores*," and yet there was one. The vocalists were Miss Marian Mackenzie, Mr. E. Lloyd, and Mr. F. King. Mr. Charles Stephen's "Duo Concertant," for two pianos, was performed by the conductor and the composer. The composition is one of considerable merit, and an interesting, if not remarkable, specimen of English music. J. S. SHEDLOCK.

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